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ABSTRACT

The results and analysis of an earlier museum survey, presented in "Museum U.S.A.: Highlights" (ED 093 777), are given in this document. The purpose is to present a comprehensive picture of museums in the United States--their numbers and locations, types and functions, facilities and finances, personnel and trustees, and activities and attendance. The survey data offers a sound base for future efforts to expand our understanding of museums and other cultural institutions and their role in American life. Data from the survey are shown in 94 graphs to illustrate the findings, which are described and analyzed in the text of this report. The data are examined according to the total number of museums and by four museum characteristics--type, budget size, governing authority, and geographic region. This may be of most immediate interest to professionals, trustees, citizens, and groups actively involved in the work or study of museums and other cultural institutions, and public and private agencies concerned with their development. (Author/ND)

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museums usa

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programs
attendance, accessibility, admissions
collections and exhibitions
trustees
personnel
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Foreword

America's museums, whose beginnings predate the nation's founding in 1776, are a major thread in the rich cultural fabric of this country and the world. *Museums USA* is the first publication to present a comprehensive picture of these institutions—their numbers and locations, their types and functions, their facilities and finances, their personnel and trustees, their activities and attendance. It is, we believe, a benchmark in two ways: It presents a breadth of information heretofore unknown, and, more importantly, it offers a sound base for future efforts to expand our understanding of museums and other cultural institutions, and their role in American life.

Two important points must be kept in mind in reading *Museums USA*. One relates to what was *not* covered by our museum survey; the second is a word of caution about interpretation of the data that *were* gathered.

- Regarding areas not covered by the survey: Only museum directors were interviewed; trustees, staff members, and members of the museum audience were not. Thus, the relationship between board, director, staff, and the public were explored only from the director's point of view, and areas such as the motivation and experience of the museum-goer were not dealt with. Other information on, for example, the number of items in museum collections and the square footage of museums' physical facilities was considered too difficult to collect, too detailed, or too closely allied to specific types of museums to be included in a survey of this scope. The survey findings themselves suggest a number of areas warranting further study and these are noted throughout this publication.

- Regarding interpretation of the information that was gathered: Sound data are essential in understanding the museum field, but a word of caution about interpretation of the data is in order. Individual statistics taken out of context may distort rather than elucidate. For example, aggregate figures on museum income and expenditures do not reveal museums' true financial status. Rather, these figures must be viewed against a backdrop of museum cutbacks, underutilization of resources, rising costs, personnel shortages, and heavy reliance on volunteers. As another example: There are sharp differences in salaries paid professional and nonprofessional staff, and staff in museums of various types and sizes, that are not apparent in the overall average figures. These and other distinctions should be kept in mind, particularly when attempting to make comparisons. And, of course, statistics can rarely if ever convey information on intangible but essential ingredients such as quality and commitment.

The Introduction to *Museums USA* provides information which is critical to any informed reading of this book. It pinpoints the background and process of our national museum survey, including how "museum" was defined, consequent determination of institutions to be included, how the actual research was conducted, and individuals and groups involved. It discusses the content and organization of this book and its relationship to the survey and to our earlier publication, *Museums USA: Highlights*.

Museums USA does not attempt to draw conclusions. Nor does it provide recommendations beyond some suggestions for future exploration of problems and opportunities. This was a conscious decision based on three major views expressed by our Museum Advisory Panel, consultants, and other experts in the field:

First, that the most urgent need for this particular effort—the first of its kind—

was to gather and disseminate information about America's museums.

Second, that efforts to draw conclusions or make recommendations would seriously delay release of sorely needed information.

Third, that exploration of some areas for conclusions and recommendations might more correctly be the province of the profession itself, working in concert with appropriate resource people and organizations. The Endowment is engaged actively with the profession and others in furthering this process: An "Interim Committee" convened in July 1974 to explore major concerns of the profession, the survey's implications, and ways to begin follow-up efforts.

While we have exercised restraint with respect to immediate conclusions and recommendations, the Endowment is deeply concerned with the issues that face the museum profession today. *Museums USA* goes behind the display cases into the workings of the museum as an institution.

Thanks to advice from experts in the field, the frequently unglamorous operational facets of museum life not only are dealt with throughout this publication, but also have a prominent place in the Endowment's major program of assistance to museums. Endowment grants are directed not only to mounting exhibitions and widening museums' availability to the public, but also to conservation of collections, climate control, storage and security, cataloguing, exchange of visiting specialists, better utilization of permanent collections, museum training, and other priority concerns of the profession. Our Museum Program, which began in 1971 with less than $1 million, has increased steadily to a current level of over $10 million. The National Council on the Arts has recommended continued expansion.

Guided by our Museum Advisory Panel and directed by Dr. John R. Spencer, the Endowment's Museum Program is assisting hundreds of museums of many types and sizes to carry out essential functions. As our efforts to aid museums continue to evolve, the information included in this publication *and* the ongoing exploration of its implications will be of great value to us, and, we believe, to museums and all those concerned with their development.

In addition, it is my conviction that the potential benefits of these efforts extend well beyond museums. All of America's cultural institutions share many areas of common concern and potential, particularly as their activities reach more and more deeply into the lives of all Americans. The impact of research of this and other types, and the pursuit of its implications, can and should deepen the understanding and strengthen the bonds already apparent in the growing trend toward cooperation between and among America's cultural institutions and the people they serve. We have touched on some of these interrelationships in this book. And there are many more.

This book may be of most immediate interest to professionals, trustees, citizens and groups actively involved in the work or study of museums and other cultural institutions, and public and private agencies concerned with their development. Beyond and at least partly because of these more specific uses, I believe the ultimate value of *Museums USA* will extend to the American public at large. Demands on all our cultural institutions are growing. If, by strengthening the base of knowledge available and broadening the context within which it is considered, *Museums USA* contributes to effective planning to meet these demands, we will consider our work on this book well rewarded. Because in the final analysis, the ultimate goal we share with the nation's cultural institutions is service to the public.

I am deeply grateful to all who made this project possible. The National Council on the Arts and the Museum Advisory Panel recommended its undertaking and followed its progress with interest. Museum service organizations and other government agencies offered their endorsement and assistance. The National Research Center of the Arts, Inc., carried out a task of impressive proportions. The Endowment staff worked long and hard, particularly Judith G. Smith who wrote this book with skill and dedication. The museum professionals who were consultants throughout the project were extremely helpful, and those who reviewed the manuscript of *Museums USA* provided invaluable suggestions and insights. The directors and staffs of the museums interviewed deserve special thanks for their cooperation. We hope all share our excitement and pleasure in having come this far.

It is significant that this major first step has been taken. What is going to be more important are the steps that follow.

Nancy Hanks

Nancy Hanks, Chairman
National Council on the Arts
National Endowment for the Arts

Washington, D.C.
December 1974

Introduction

America's first public museum was founded in 1773. By 1900, one out of five of today's museums had been established, and by the end of the 1930's, more than half were in operation. (Fig. 1, p. 2.) The growth rate slowed to 10 per cent in the 1940's, largely because of World War II, but rose again in the 1950's and 1960's when 32 per cent of today's museums were founded.

Although museums are among this nation's major cultural resources, research in the museum field has been seriously limited. Recent studies—most notably *The Belmont Report*, the U.S. Office of Education's Survey of Museums and Related Institutions, the American Association of Museums' financial and salary surveys, and the Conference of Directors of Systematic Collections' report on the systematic biology collections of the United States—clearly have contributed to knowledge of the field.[1] However, any attempt to document comprehensively the status of the nation's museums necessitated the accumulation of a larger, more clearly defined body of data than that already available.

The National Council on the Arts in May 1972 recommended that the National Endowment for the Arts undertake a major national museum survey. This recommendation was based on the results of a thorough feasibility study conducted in close cooperation with the museum profession. The Council had determined that the need for information in the museum field was of highest priority, particularly since The Ford Foundation at that time was conducting a study of professional performance arts institutions.

The Endowment's museum survey is the first of its kind to be conducted in the United States of museums of all types—art, history, science, art/history, and other museums with combined subjects. It deals with more than 1,800 museums and covers every major aspect of operations: the purposes and functions of the institutions, programs, accessibility, attendance and admissions, collections and exhibitions, trustees, management and personnel, facilities, and finances. The Arts Endowment in December 1973 published *Museums USA: Highlights*, which summarized some of the key findings of the study.[2]

This book, *Museums USA*, discusses all areas of museum operations covered by the survey. It analyzes the data collected and, where appropriate, relates the findings to assumptions about and opinions on the museum field from the viewpoint of both museum professionals and the general public. In addition, it specifies what was not elicited by the survey, makes some observations, and offers some suggestions for future efforts.

The introduction to each chapter summarizes briefly some of the major findings detailed in the chapter. This is followed by a description of the areas covered in the order in which they are presented.

Museums USA: Highlights and *Museums USA* were prepared by the Arts Endowment's Division of Budget & Research. Judith G. Smith wrote both publications, with research assistance from Anne Clark. The National Research Center of the Arts, Inc., and museum consultants J. C. Dickinson, Jr., Thomas W. Leavitt,

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[1] American Association of Museums, *America's Museums: The Belmont Report*, Washington, D.C., 1968; American Association of Museums, *Financial and Salary Survey*, Washington, D.C., 1971; American Association of Museums, *Museum Salary and Financial Survey*, Washington, D.C., 1973; Conference of Directors of Systematic Collections, *The Systematic Biology Collections of the United States: An Essential Resource* (Part I), Bronx, N.Y., 1971; U.S. Office of Education, *Museums and Related Institutions: A Basic Program Survey*, Washington, D.C., 1969.

[2] *Museums USA: Highlights* is available at 60¢ per copy from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., 20402 (stock number 3600-00016).

Figure 1 **Year in Which Museum was Founded**

Base: Total museums

		Before 1900	1900–1909	1910–1919	1920–1929	1930–1939	1940–1949	1950–1959	1960–1969	1970 and after	Not sure
		%	%	%	%	%	%	%	%	%	%
All Museums		20	3	5	10	18	10	16	16	1	1
Museum Type	**Art**	18	4	9	8	15	8	20	15	2	1
	History	20	3	3	8	19	14	17	14	1	1
	Science	22	5	4	12	18	4	16	15	1	3
	Art/History	19	–	5	15	19	9	14	19	–	–
	Other Combined	18	3	5	15	18	9	11	19	2	–
Budget Size	**Under $50,000**	11	2	3	9	20	13	17	20	2	3
	$50,000–99,999	21	2	4	12	16	9	20	14	1	1
	$100,000–249,999	13	6	5	12	23	8	18	14	1	–
	$250,000–499,999	28	3	9	6	16	5	15	15	3	–
	$500,000–999,999	41	10	10	17	6	6	2	8	–	–
	$1,000,000 and Over	39	6	15	14	10	3	9	4	–	–
Governing Authority	**Private Nonprofit**	20	3	5	11	19	6	16	17	2	1
	Government	15	3	5	11	17	17	17	14	*	1
	Federal	13	2	3	14	25	10	14	19	–	–
	State	16	4	4	1	13	18	19	21	1	3
	Municipal-County	13	4	7	16	18	18	17	7	–	–
	Educational Institution	24	4	6	6	18	4	15	15	4	4
	Public	21	4	6	7	24	3	16	13	3	3
	Private	27	5	5	5	11	4	14	17	6	6
Region	**New England**	35	6	6	5	18	6	6	16	1	1
	Northeast	26	3	9	11	15	9	14	13	–	–
	Southeast	10	3	3	11	13	6	31	23	–	–
	Midwest	19	4	4	12	24	10	12	13	1	1
	Mountain Plains	7	4	2	10	28	9	14	18	3	5
	West	15	2	4	11	11	17	21	13	4	2

* Less than 0.5%

Helmuth Naumer, and Evan Turner reviewed the manuscript of *Museums USA* and made valuable substantive and editorial contributions. Both publications were supervised by Ana Steele, Director, Budget & Research.

Survey Development

Research for the museum study was conducted by the National Research Center of the Arts, Inc., an affiliate of Louis Harris and Associates, Inc., under contract to the National Endowment for the Arts. The Research Center's effort was directed by Joseph Farrell, President, assisted by Michael Edison and Bernard Lacy. John Spencer, the Endowment's Museum Program Director, and Ana Steele and her assistant, Anne Clark, supervised the research effort.

In the developmental phases of the study, and in the analysis of the data, the Endowment and the Research Center were advised by museum experts representing museums of all types throughout the country: William T. Alderson, Director, American Association for State and Local History, Nashville, Tenn.; Charles Buckley, Director, St. Louis Art Museum, St. Louis, Mo.; Mildred Compton, Director, Children's Museum of Indianapolis, Indianapolis, Ind.; J. C. Dickinson, Jr., Director, Florida State Museum, University of Florida, Gainesville, Fla.; James Elliott, Director, Wadsworth Atheneum, Hartford, Conn.; Lester Fisher, D.V.M., Director, Lincoln Park Zoological Gardens, Chicago, Ill.; Edmund Gaither, Director, Museum of the National Center of Afro-American Artists, Dorchester, Mass.; Wilder Green, Director, The American Federation of Arts, New York, N.Y.; John Kinard, Director, Anacostia Neighborhood Museum, Washington, D.C.; Thomas W. Leavitt, Director, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, N.Y.; George E. Lindsay, Director, California Academy of Sciences, San Francisco, Calif.; Kyran McGrath, Director, American Association of Museums, Washington, D.C.; Tait Milliken, McLean, Va.; Carlos Nagel, Santa Fe, N.M.; Joseph Noble, Director, Museum of the City of New York New York, N. Y.; Gerald Nordland, Director, Frederick S. Wight Galleries, University of California at Los Angeles, Los Angeles, Calif.; Frederick Rath, Deputy Commissioner for Historic Preservation, New York State Parks and Recreation, Albany, N.Y.; Charles van Ravenswaay, Director, Henry Francis du Pont Winterthur Museum, Winterthur, Del.; Frederick Schmid, Assistant Director, Office of Museum Programs, Smithsonian Institution, Washington, D.C.; Evan Turner, Director, Philadelphia Museum of Art, Philadelphia, Pa.; Alexander Wall, President, Old Sturbridge Village, Sturbridge, Mass.; Bradford Washburn, Director, Museum of Science, Boston, Mass.; E. Leland Webber, Director, Field Museum of Natural History, Chicago, Ill.; Solan Weeks, Director, Detroit Historical Museum, Detroit, Mich.; Deanne Winokur, Museum Program Officer, National Endowment for the Humanities, Washington, D.C.; Warren Wittry, Towanda, Pa.

In addition to the contributions of these individuals, assistance was given by national museum associations: American Association of Museums, American Association for State and Local History, American Association of Zoological Parks and Aquariums, Association of Art Museum Directors, Association of Science Museum Directors, and The American Federation of Arts. The Smithsonian Institution (National Museum Act) and the National Center for Educational Statistics of the U.S. Office of Education also cooperated in the development of the study. All financial data obtained were analyzed and checked by the accounting firm of Peat, Marwick, Mitchell & Co. for reliability, accuracy, and conformity with survey requirements.

Survey Procedure

Six criteria developed by the museum experts were used to determine whether or not an institution qualified for the survey:

- The institution has permanent facilities open to the public on a regularly scheduled basis.
- The facilities are open three months or more per year and a minimum of 25 hours per week during at least three months of the year.
- The operating budget for FY 1971–72 (excluding expenditures for acquisitions of land, buildings, major equipment, and for collections) averages a minimum of $1,000 each month the museum is open.
- At least part of the collection exhibited is owned by the institution.
- The institution has at least one full-time paid employee with academic training or special knowledge relating to the major subjects represented in the collection.
- The institution is a nonprofit tax-exempt organization.

For inclusion in the study, an institution had to meet all six criteria. Approximately 1,821 museums in the 50 states and the District of Columbia were identified as meeting these criteria. Although for ease in reading, the word "approximately" is not carried throughout the publication, it is an important statistical term. Starting essentially from the U.S. Office of Education's lists from its 1966–67 study,[a] and working closely with the American Association of Museums, the Smithsonian Institution (National Museum Act), and museum professionals, the Research Center made a major effort to identify every institution, including those founded since 1966, that might meet the criteria. There is some margin for error, both in including and in excluding institutions, but the Endowment believes that the universe base established is statistically sound.

Previous museum studies have been hampered by the absence of a generally accepted and workable definition of museums and the consequent inability to determine a valid universe. It is the Endowment's hope that the criteria formulated through the thoughtful and thorough efforts of consultant museum professionals offer a standardized and workable definition of museums, and that the universe established will provide a useful and valid basis for future museum research.

It should be noted that there are more institutions in the museum field than the 1,821 covered by this survey. However, criteria for inclusion in the Endowment's study were minimal. (For example, the annual operating budgets of museums included in the survey were as low as $3,700.) The Endowment and its consultants are confident that the statistical information and analysis contained in this study would be affected little, if at all, by the inclusion of these institutions. This in no way represents a qualitative judgment on the institutions that did not meet all the criteria.

Of the 1,821 museums, a representative sample of 728 was selected for interviewing. The sampling was scientifically designed to reflect accurately the distribution of the 1,821 museums by type, by budget size, and by region. All 164 museums with operating budgets of $500,000 and over were interviewed. Approximately half of the middle-sized museums ($100,000 to $499,999) and one-third of the smaller museums (under $100,000) were interviewed. (The disproportionate weight given to larger museums was statistically corrected in the final tabulations.) In the survey, all references made to museums are in terms of the 1,821 that the universe comprises.

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[a] The U.S. Office of Education's study of museums and related institutions was conducted in 1966-67 and published in 1969.

Figure 2

Number and Percentage of Museums in Sample and Universe

Base: Total museums		Actual number in sample	Number in universe	Percentage of total
All Museums		728	1,821	100%
Museum Type	**Art**	177	340	19
	History	205	683	37
	Science	151	284	16
	Art/History	68	186	10
	Other Combined	127	328	18
Budget Size	**Under $50,000**	218	831	44
	$50,000–99,999	123	338	19
	$100,000–249,999	142	313	17
	$250,000–499,999	81	175	10
	$500,000–999,999	82	82	5
	$1,000,000 and Over	82	82	5
Governing Authority	**Private Nonprofit**	407	1,018	56
	Government	239	623	34
	Federal	47	112	6
	State	78	215	12
	Municipal-County	114	296	16
	Educational Institution	82	180	10
	Public	44	98	5
	Private	38	82	5
Region	**New England**	82	241	13
	Northeast	135	315	17
	Southeast	135	334	18
	Midwest	170	439	25
	Mountain Plains	85	211	12
	West	121	281	15
Budget Size within Museum Type*	**Art**			
	Under $50,000	42	114	7
	$50,000–99,999	31	74	4
	$100,000–499,999	52	100	5
	$500,000 and Over	52	52	3
	History			
	Under $50,000	92	423	23
	$50,000–99,999	38	114	6
	$100,000–499,999	58	129	7
	$500,000 and Over	17	17	1
	Science			
	Under $100,000	43	110	6
	$100,000–499,999	52	118	7
	$500,000 and Over	56	56	3

*The breakdown of budget size within museum type excludes art/history and other combined because of the relatively small number of museums which these categories comprise. For the same reason, only four budget categories are used within art and history and three within science.

Once the questionnaire was developed and field tested and the interviewers briefed by the Research Center, interviews were conducted in person with museum directors. The directors were the primary respondents in the survey, which is important to recall particularly when considering material on topics such as trustees and personnel. Information was collected in two stages: During the initial visit interviewers obtained basic attitudinal and statistical data; on the return visit interviewers secured completed budget, personnel, and trustee forms and asked an additional series of questions on finances. (Attitudinal information was obtained through both open-end and closed-end questions.) Data in all areas were collected for FY 1971–72, defined as the fiscal year ending in 1972, or in December 1971 if the fiscal year was the calendar year. Each questionnaire was checked for completeness and accuracy and further inquiries were made when necessary. The financial statements were reviewed by Peat, Marwick, Mitchell & Co.

Analysis and Presentation of Data

The data collected for the survey are examined according to the total number of museums and by four museum characteristics—**type, budget size, governing authority,** and **region.** (Fig. 2, p. 5.) The text of this book analyzes data in all of these categories, except when there are no significant or substantial variations. However, relevant statistics usually *are* reflected in the accompanying figures. In selected cases, the text also examines data by the three major museum types (art, history, science) broken down by budget size.

The report from the National Research Center of the Arts, Inc., which resulted from the survey and provided the basis for this book, has been reproduced by the Arts Endowment. *Museums USA: A Survey Report,* which includes a copy of the questionnaire used in conducting the research, may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., 20402.

As specified by the Endowment, all data were reported in aggregate form only; data identifying institutions by name will remain confidential unless their release is agreed to in writing by the museum(s).

It is possible that further major research efforts requiring, for example, a specific focus not available from this book or from the report might benefit from the permanent data tapes currently stored at the Research Center. (A list of the 258 tables included in the Research Center's report appears in the Appendix to this book.) Inquiries from qualified organizations regarding use of the data tapes should be addressed to the Division of Budget & Research, National Endowment for the Arts, Washington, D.C., 20506.

Chapter 1

Museum Characteristics

Introduction

Museums were classified and compared according to four basic museum characteristics—type, budget size, governing authority, and region. The findings show, for example, that the largest proportion (62 per cent) of museums are history or history related. Sixty-three per cent of all museums had annual operating budgets in FY 1971–72 of less than $100,000. More than half (56 per cent) are governed by private nonprofit organizations. With the exception of New England, which has a greater concentration of museums than of population, the distribution of museums across the country roughly parallels the distribution of population.

This chapter defines the four museum characteristics used in assembling the survey data and classifies the total number of museums by each characteristic. It then compares the results of these classifications.

The Four Characteristics

Museum Type

Museums were classified into five types: art, history, science, art/history, and other combined museums with equal emphasis on either art and science, or history and science, or art, history, and science.

As defined in the survey, history museums include historic sites and museum villages in addition to the more conventional type of museum. Included among the science museums are natural history museums, science technology museums, zoos, aquariums, planetariums, and botanical gardens.[1]

According to this classification of the 1,821 museums, more than one-third (37 per cent) are exclusively or predominantly history. (Fig. 3, p. 8.) Nineteen per cent of the museums are exclusively or predominantly art, and 16 per cent exclusively or predominantly science. Ten per cent are classified as art/history. Among the 18 per cent of museums with other combined subjects, nine per cent are art/history/science, six per cent history/science, and three per cent art/science.[2]

A grouping of all museums by the three major subject areas shows that 62 per cent are history *or* history related, 41 per cent art *or* art related, and 34 per cent science *or* science related.

Budget Size

Museums are grouped by the size of their FY 1971–72 operating budgets, which are defined as all expenditures except those for acquisitions of land, buildings, major equipment, and for collections. (The value of contributed services was not included in the operating budgets.) The overwhelming majority of museums are small when measured by budget size. Forty-four per cent had annual operating budgets of less than $50,000, and another 36 per cent expended between $50,000 and $249,999. (Fig. 4, p. 9.) Ten per cent had operating budgets of $250,000 to $499,999. Only 10 per cent of the museums operated on funds totaling $500,000 or more; this figure divided equally between those with budgets of $500,000 to $999,999 and those with budgets of $1,000,000 and over.

The annual operating budgets of the museums included in the survey ranged from $3,700 to over $20 million.

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[1] This grouping of institutions within the science category, which has been a convention in the museum field, led to some problems in the analysis of data. It is suggested that in future research these areas be treated separately wherever appropriate and possible. Consultants have suggested also that in future research historic sites and museum villages be treated separately from the more conventional type of history museum.

[2] Because of the relatively small number of museums involved, these three sub-categories are not broken out separately in the analysis of the data but are treated together in the "other combined" category.

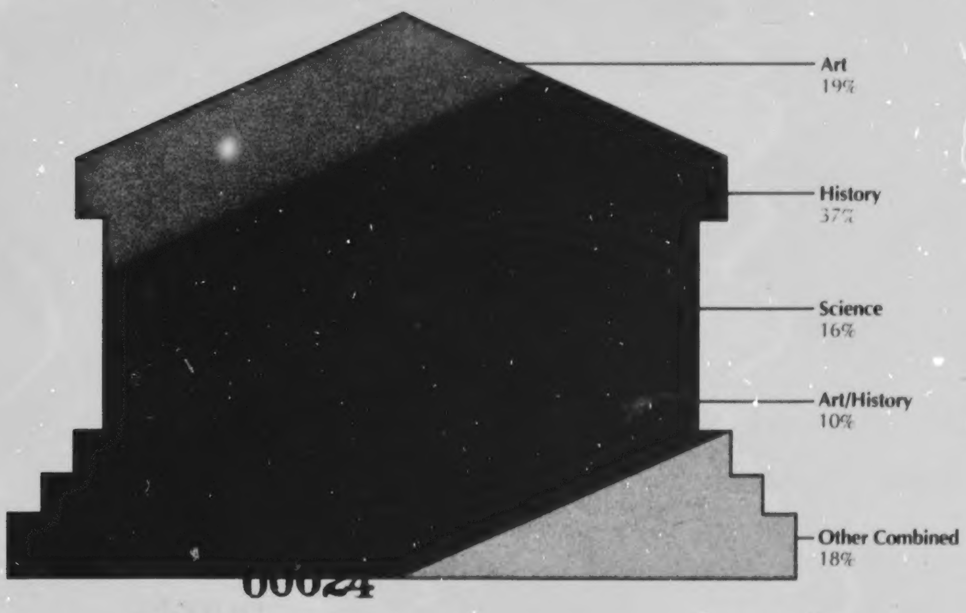
In FY 1971–72, the 1,821 museums spent $478.9 million. The impact of budget size on total expenditures is seen clearly when examining the percentage of expenditures accounted for by the museums in each budget category. Museums with budgets of $1,000,000 and over, which represent five per cent of all museums, accounted for 57 per cent of the total operating expenditures. In sharp contrast, the 44 per cent of museums with budgets under $50,000 accounted for only four per cent of the total expenditures. Between these two extremes, the percentage of total funds expended increases steadily from five per cent in museums with budgets of $50,000 to $99,999 to 10 per cent in the $100,000 to $249,999 museums and 12 per cent in both the $250,000 to $499,999 and $500,000 to $999,999 museums. Thus, the 63 per cent of museums with budgets under $100,000 accounted for only nine per cent of the total expenditures. (Fig. 80, p. 154.)

Governing Authority

The governing authority is defined as the agency or organization that ultimately owns the assets and collections of the museum though not necessarily the buildings and grounds. More than half (56 per cent) of the nation's museums are governed by private nonprofit organizations. (Fig. 5, p. 10.) These museums, governed by either a nonprofit organization administered in the public interest or a church, denominational group, or affiliated organization, are private

Figure 3
Museums by Type

Base: Total museums



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only in terms of governing authority. All of them are open to and serve the public; their sources of support may be either public or private or a combination of both.

About one-third (34 per cent) of the museums are governed by either a municipal-county government (16 per cent), a state government (12 per cent), or the federal government (six per cent). Educational institutions govern the remaining 10 per cent of the museums,[3] divided almost equally

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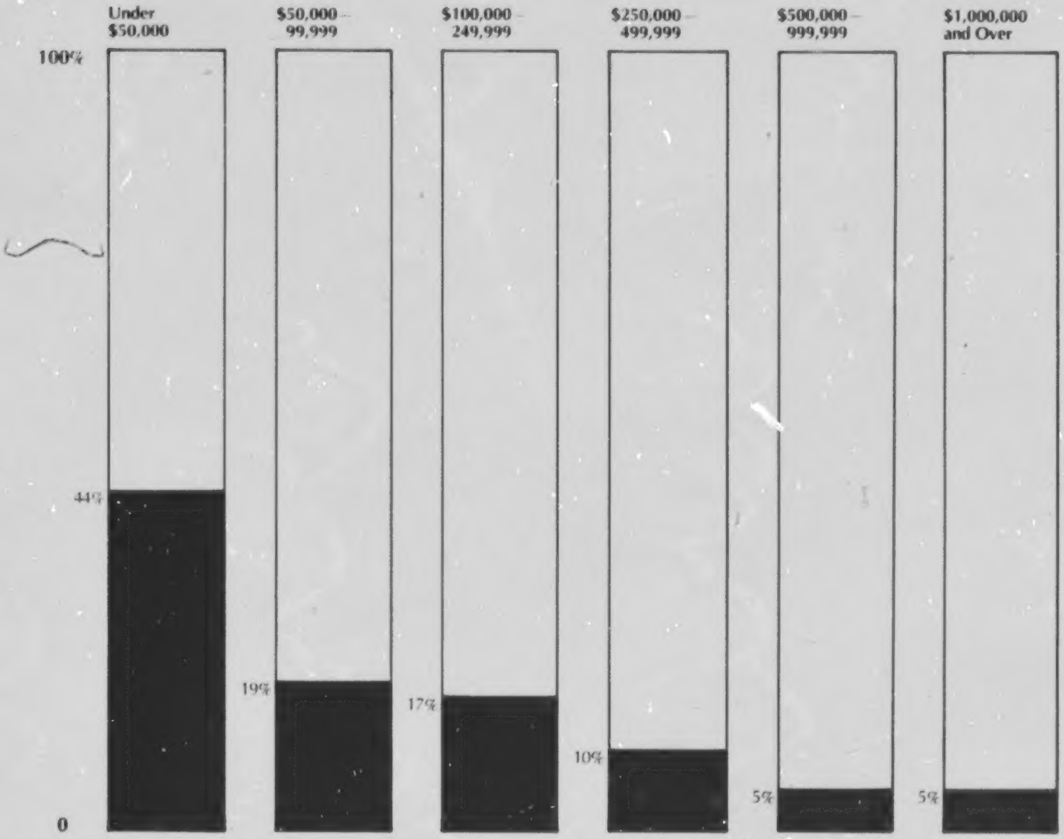
[3] This 10 per cent includes one per cent governed by schools below the college or university level.

Figure 4

Museums by Budget Size

Base: Total museums



between those operated by a public college, university, or school and those operated by a private college, university, or school.

Region

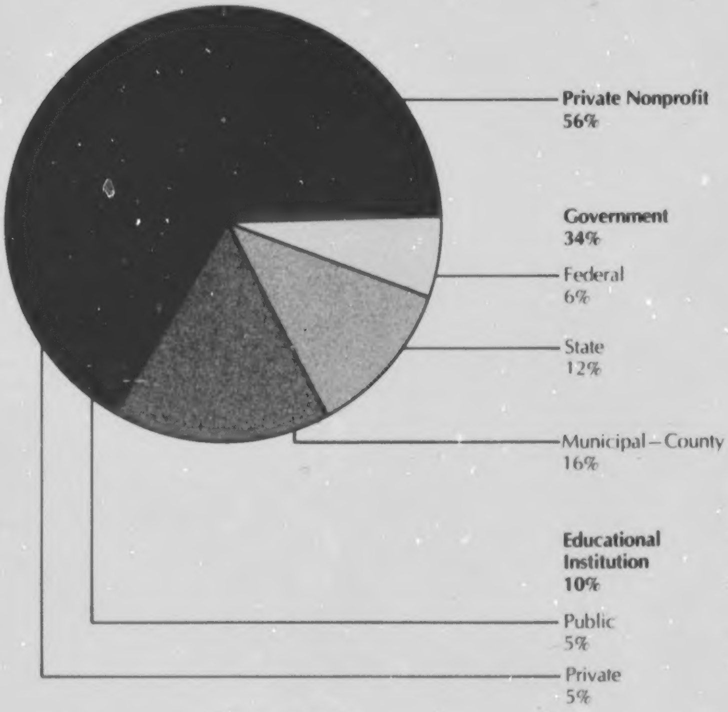
The distribution of museums across the country roughly parallels the distribution of population. The one exception is New England which has 13 per cent of the nation's museums but only five per cent of its population. (Fig. 6, p. 11. For information on the distribution of museums, population, and attendance by region, see Fig. 29, p. 51.) The six regions used in the survey conform to those of the American Association of Museums:

New England (6 states): Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont.

Northeast (6 states): Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania.

Figure 5
Museums by Governing Authority

Base: Total museums



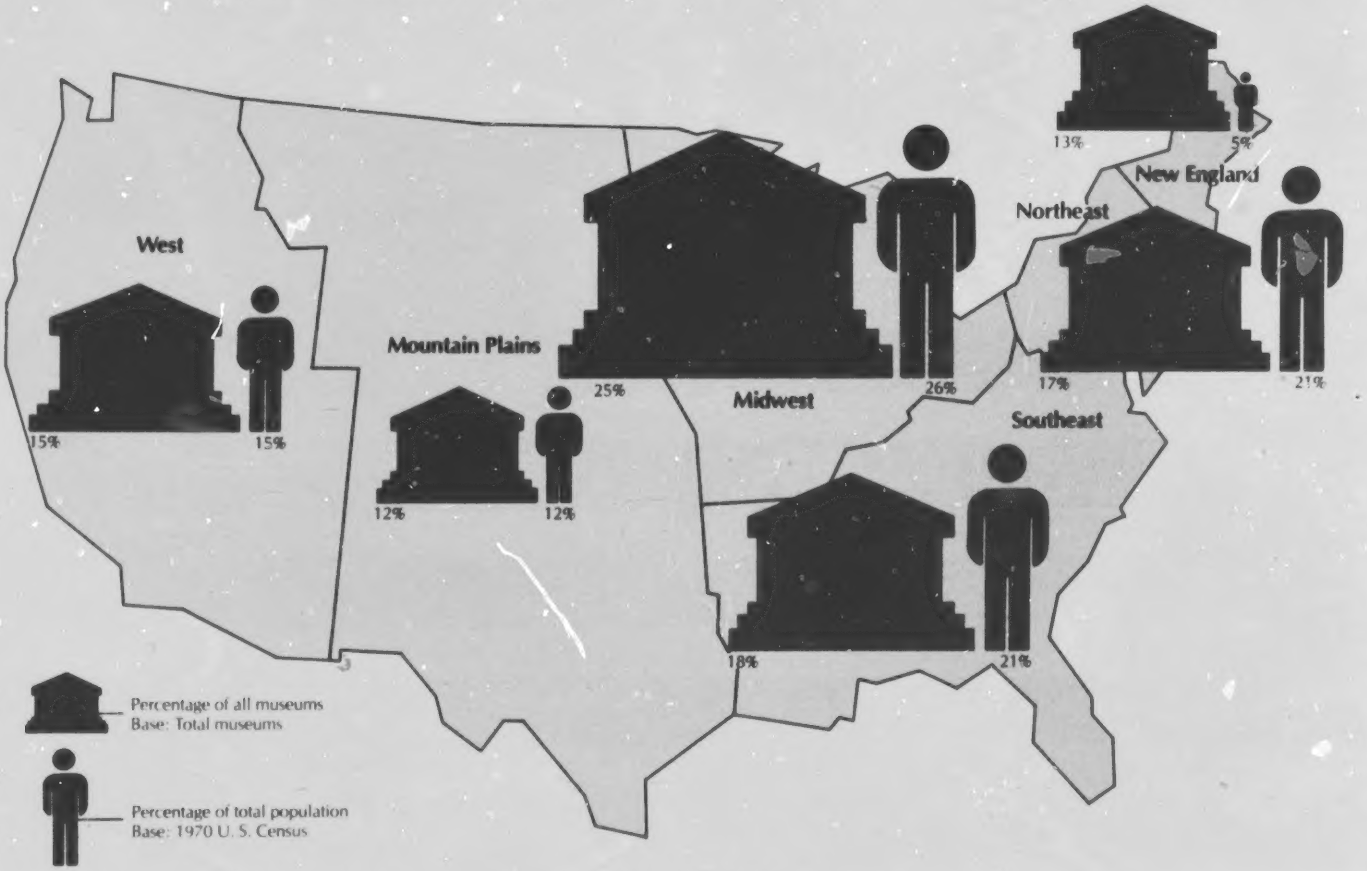
Southeast (12 states): Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.

Midwest (8 states): Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin.

Mountain Plains (10 states): Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Wyoming.

West (9 states): Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington.

Figure 6
Museums by Region and Population


13%
5%
New England
Northeast
17%
21%
West
15%
15%
Mountain Plains
12%
12%
25%
Midwest
26%
Southeast
18%
21%
Percentage of all museums
Base: Total museums
Percentage of total population
Base: 1970 U. S. Census

Some Comparisons

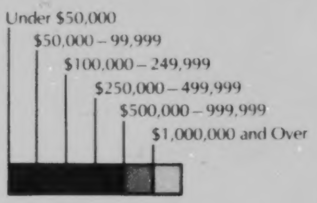
Art Museums

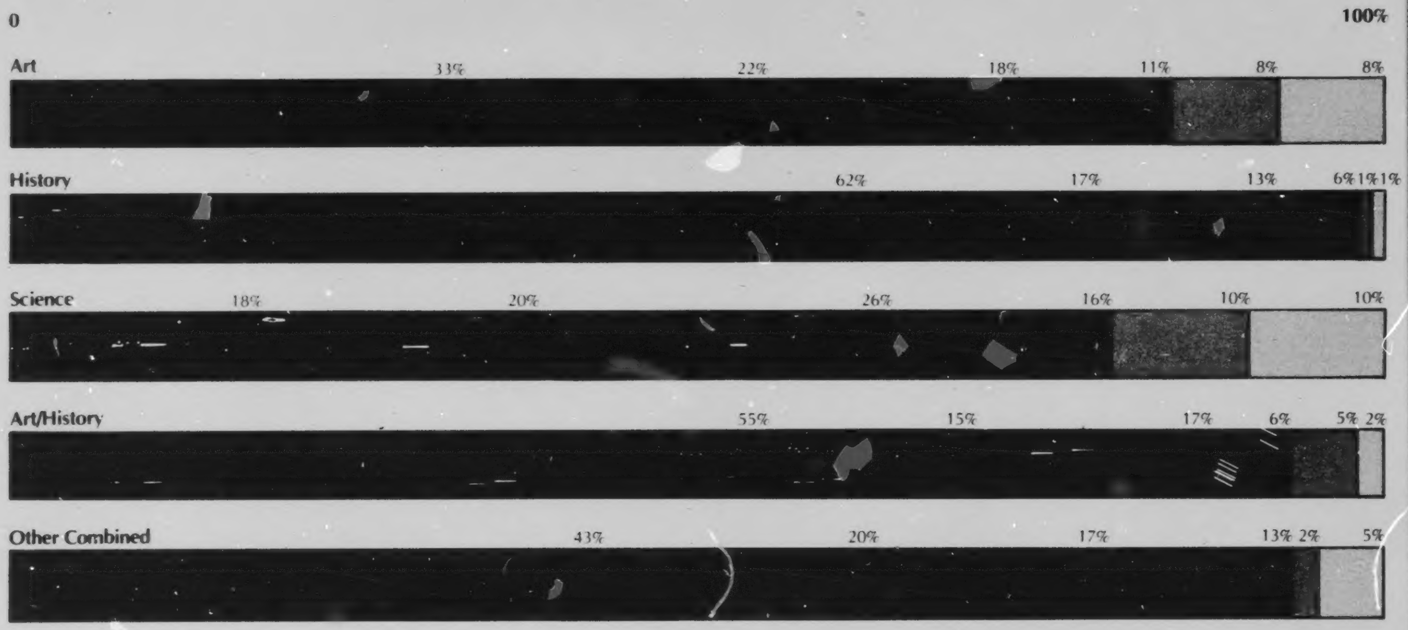
Among the three major types of museums, art ranks second to history in the proportion of museums with budgets under $50,000 and second to science in the proportion of museums with budgets of $500,000 and over. (Fig. 7, p. 12.) Thirty-three per cent of the art museums had operating budgets of less than $50,000 in FY 1971–72, and 16 per cent had budgets of $500,000 and over. Forty per cent operated on budgets ranging from $50,000 to $249,999; 11 per cent had budgets of $250,000 to $499,999.

Compared with history and science, art has the highest proportion of museums governed by private nonprofit organizations and by educational institutions, and the lowest proportion operated by government agencies. (Fig. 8, p. 13.) Over two-thirds (69 per cent) of the art museums are governed by private nonprofit organizations. Another 21 per cent are under the govern-

Figure 7
Museum Type by Budget Size

Base: Total museums





ing authority of either private (14 per cent) or public (seven per cent) educational institutions. Only 10 per cent of the art museums are operated by government agencies: six per cent by municipal-county, three per cent by state, and one per cent by the federal government.

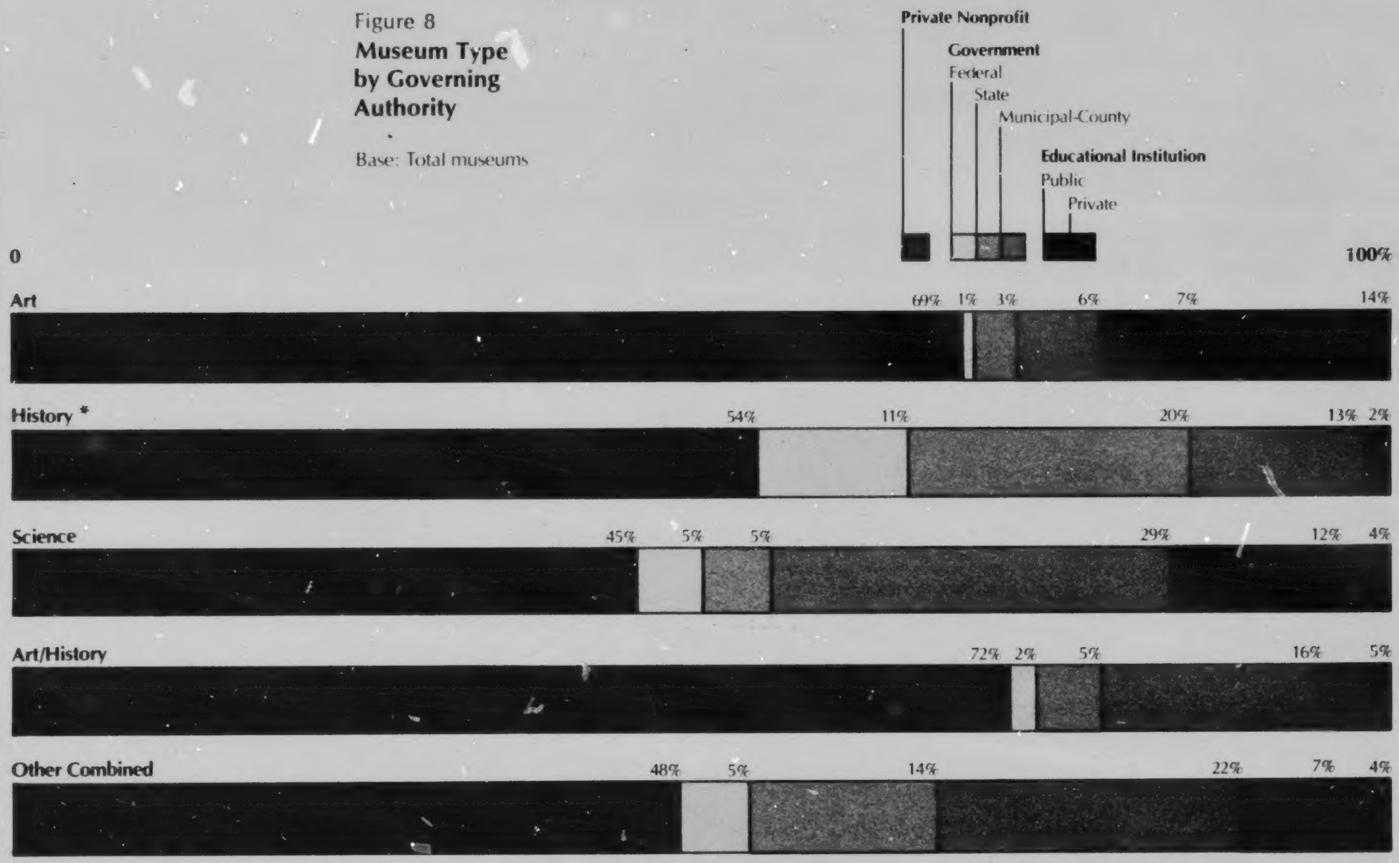
The largest percentages of art museums are in the Midwest, the Northeast, and the Southeast. (Fig. 9, p. 14.) Twenty-three per cent of the art museums are located in the Midwest and 20 per cent in both the Northeast and the Southeast. The smallest percentage (10 per cent) is found in the Mountain Plains.

History Museums

Of the three major museum types, history has the largest proportion of museums with budgets under $50,000 and the smallest proportion with budgets of $500,000 and over. (Fig. 7, p. 12.) Nearly two-thirds (62 per cent) of the history museums had operating budgets of less than $50,000 in FY 1971–72, while only two per cent

Figure 8
Museum Type by Governing Authority

Base: Total museums



*Less than 0.5% are private educational institution museums.

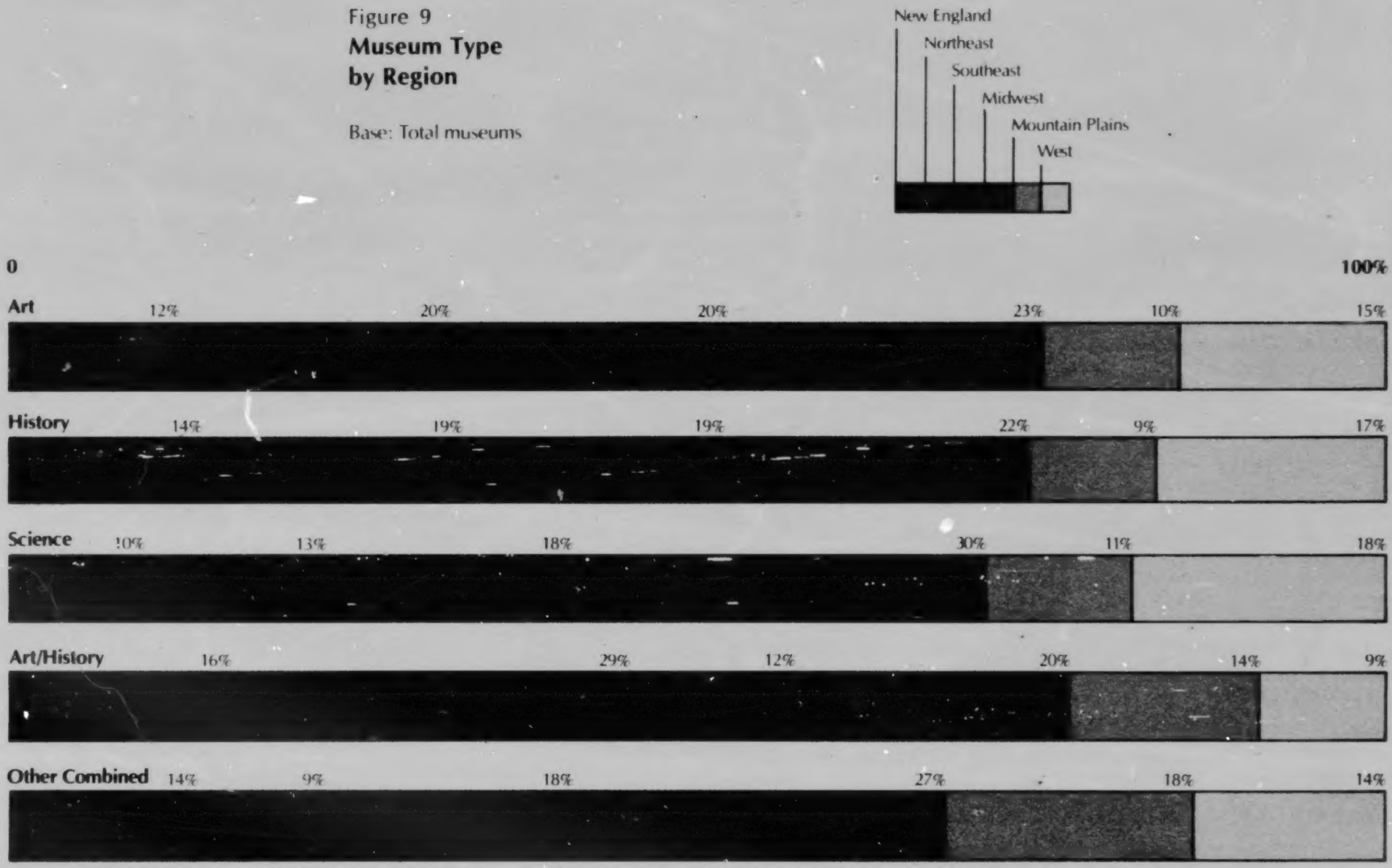
had budgets of $500,000 and over. Thirty per cent of these museums operated on budgets ranging from $50,000 to $249,999, and six per cent had budgets of $250,000 to $499,999.

A higher proportion of history museums than of art or science museums is operated by government agencies, and a lower proportion by educational institutions. (Fig. 8, p. 13.) While just over half (54 per cent) of the history museums are governed by private nonprofit organizations, a substantial 44 per cent are operated by government agencies (20 per cent by state government, 13 per cent by municipal-county government, and 11 per cent by the federal government). The remaining two per cent of the history museums are governed by public educational institutions.

Following the pattern of art museums, the largest percentages of history museums are found in the Midwest, the Northeast, and the Southeast. (Fig. 9, p. 14.) Twenty-two per cent of these museums are in

Figure 9
Museum Type by Region

Base: Total museums



the Midwest, 19 per cent in the Northeast, and 19 per cent in the Southeast. The smallest percentage (nine per cent) is found in the Mountain Plains.

Science Museums

Among the three major types, science has the smallest proportion of museums with budgets under $50,000 and the largest proportion with budgets of $500,000 and over. (Fig. 7, p. 12.) Only 18 per cent of the science museums had operating budgets of less than $50,000 in FY 1971–72, while 20 per cent had budgets of $500,000 and over. Forty-six per cent had budgets ranging from $50,000 to $249,999; 16 per cent had budgets of $250,000 to $499,999.

A lower proportion of science museums than of art or history museums is governed by private nonprofit organizations. (Fig. 8, p. 13.) Less than half (45 per cent) of the science museums are governed by private nonprofit organizations. Government agencies operate 39 per cent of these museums: 29 per cent are municipal-county museums, five per cent state, and five per cent federal. Sixteen per cent of the science museums are under the governing authority of either public (12 per cent) or private (four per cent) educational institutions.

The largest percentage of science museums is found in the Midwest, followed by the Southeast and the West. (Fig. 9, p. 14.) Almost one-third (30 per cent) of these museums are located in the Midwest; 18 per cent are in the Southeast and 18 per cent in the West. The smallest percentage (10 per cent) is located in New England.

Art/History Museums

More than half (55 per cent) of the art/history museums had operating budgets of less than $50,000, while only seven per cent had budgets of $500,000 and over. Thirty-two per cent operated on budgets of $50,000 to $249,999, and the remaining six per cent had budgets of $250,000 to $499,999. (Fig. 7, p. 12.) The overwhelming majority (72 per cent) of art/history museums are governed by private nonprofit organizations. The next largest percentage (23 per cent) is operated by government agencies: 16 per cent by municipal-county government, five per cent by state, and two per cent by federal. The remaining five per cent are governed by private educational institutions. (Fig. 8, p. 13.) About half of the art/history museums are located in the Northeast and Midwest (29 and 20 per cent, respectively). The smallest percentage (nine per cent) is located in the West. (Fig. 9, p. 14.)

Other Combined Museums

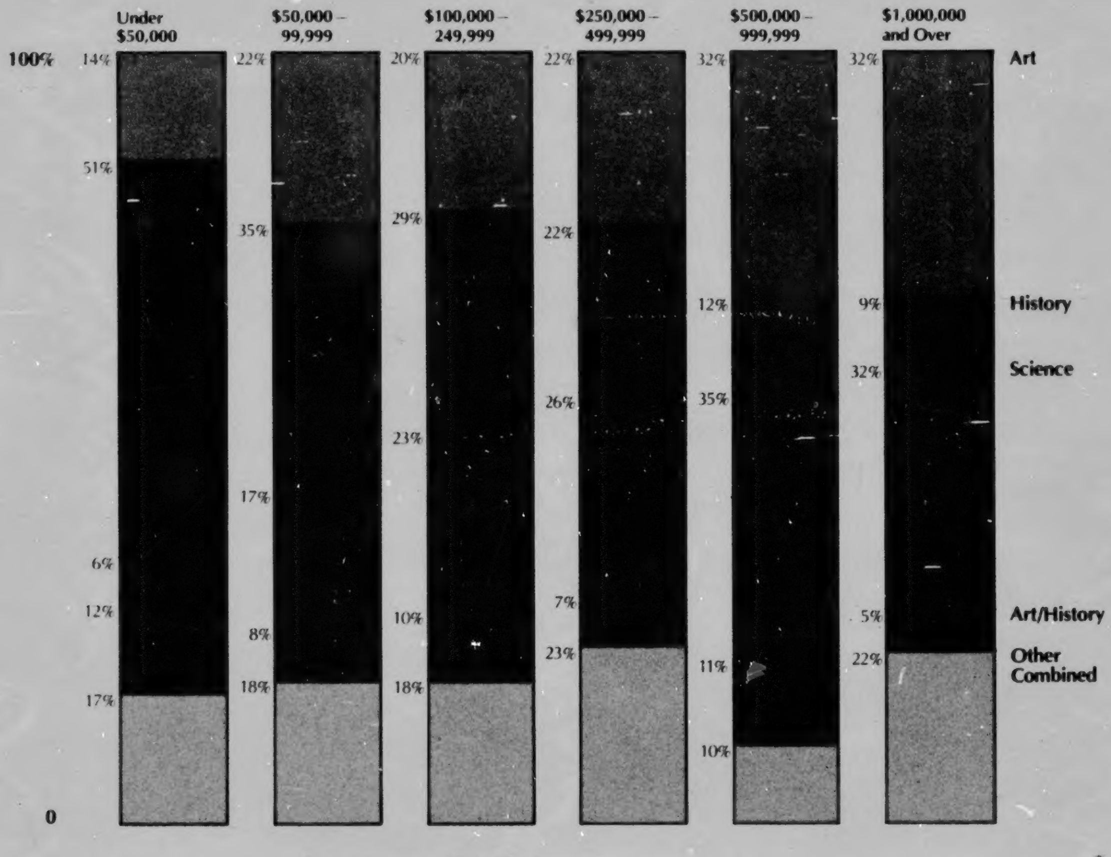
Approximately four out of ten (43 per cent) of the other combined museums had operating budgets under $50,000; only seven per cent had budgets of $500,000 and over. Thirty-seven per cent operated on budgets ranging from $50,000 to $249,999, and 13 per cent had budgets of $250,000 to $499,999. (Fig. 7, p. 12.) About half (48 per cent) of the other combined museums are governed by private nonprofit organizations, with an almost equally high 41 per cent operated by government agencies (22 per cent by municipal-county government, 14 per cent by state, and five per cent by federal). The remaining 11 per cent are governed by public (seven per cent) or private (four per cent) educational institutions. (Fig. 8, p. 13.) The largest percentage of other combined museums is found in the Midwest (27 per cent), followed by the Southeast and Mountain Plains (18 per cent each). The smallest percentage (nine per cent) is located in the Northeast. (Fig. 9, p. 14.)

Budget Size

About half (51 per cent) of the museums with operating budgets under $50,000 are classified as history. This percentage decreases steadily as budget size increases, with history museums representing only nine per cent of the $1,000,000 and over museums. (Fig. 10, p. 16.) Art museums and science museums reverse this pattern. They account for a respective 14 and six per cent of the museums with budgets under $50,000, and each represents 32 per cent of the museums with budgets of $1,000,000 and over. Compared with the three major museum types, there is less variation in the proportions of museums in each budget category that are classified as art/history and as other combined. Art/history museums represent between 12 per cent of the museums in the under $50,000 category and five per cent of the museums in the $1,000,000 and over; the proportion classified as other combined ranges between 23 per cent in the $250,000 to $499,999 museums and 10 per cent in the $500,000 to $999,999 museums.

Figure 10
Budget Size by Museum Type

Base: Total museums

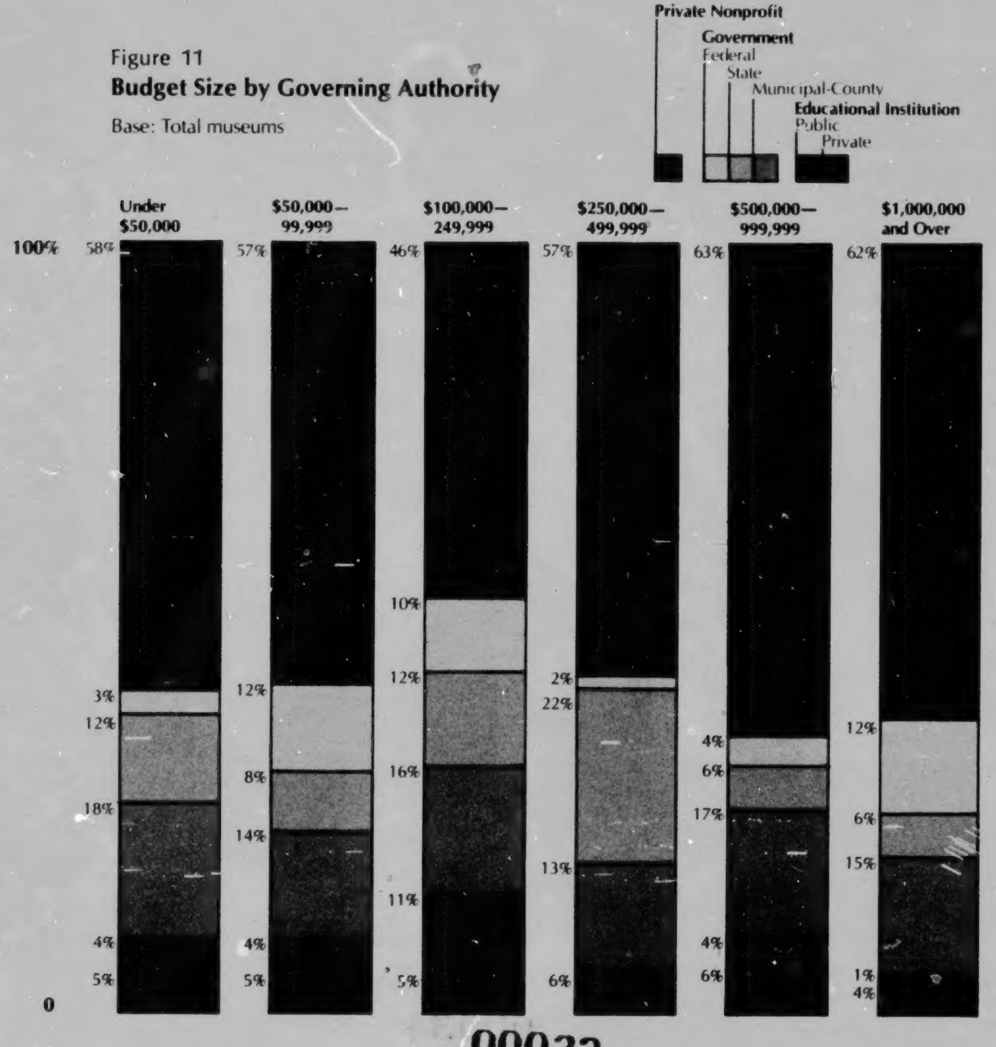


There is little variation in governing authority among the six budget categories. In each, the largest percentage of museums is governed by private nonprofit organizations. This ranges from 46 per cent in the $100,000 to $249,999 museums to more than 60 per cent in both the $500,000 to $999,999 and the $1,000,000 and over museums. (Fig. 11, p. 17.) In all budget categories, approximately one-third of the museums are operated by government agencies, ranging between 27 per cent in the $500,000 to $999,999 group and 38 per cent in the $100,000 to $249,999 group. In all but the $250,000 to $499,999 category, where the largest number of government museums are state operated, municipal-county museums represent the largest single percentage of government museums. Educational institutions govern the smallest

Figure 11

Budget Size by Governing Authority

Base: Total museums



percentage of museums in each category, ranging between five per cent of the $1,000,000 and over museums and 16 per cent of the $100,000 to $249,999 museums. In the middle-sized budget categories of $100,000 to $499,999 there are more public than private educational institution museums; this pattern is reversed in the under $100,000 and the $500,000 and over museums where the proportions of private educational institution museums are slightly greater than those of public.

The regional distribution of museums is fairly uniform within each of the budget categories under $250,000. Noticeable variations appear, however, among the larger museums. (Fig. 12, p. 18.) Of those museums with operating budgets of $250,000 and over, considerably higher percentages

Figure 12
Budget Size by Region

Base: Total museums

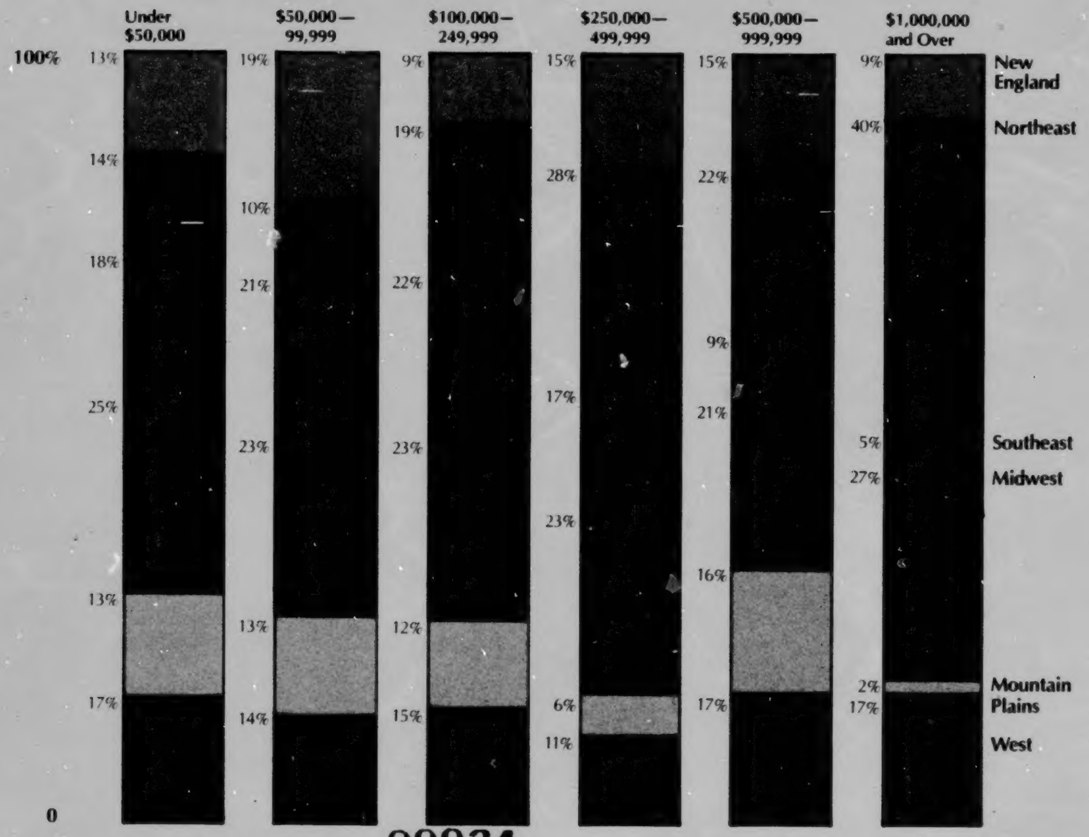
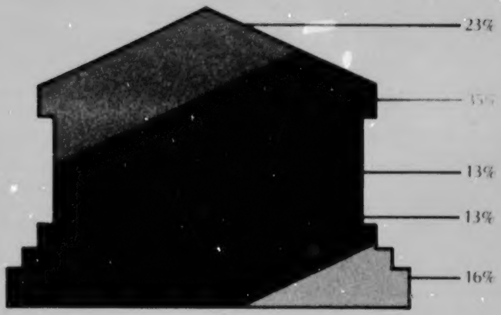


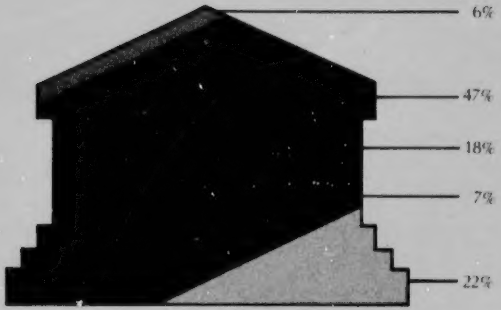
Figure 13
Governing Authority by Museum Type

Base: Total museums

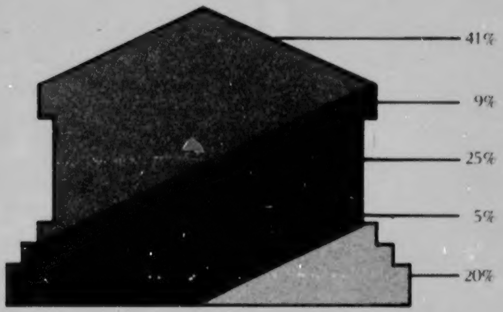
Private Nonprofit

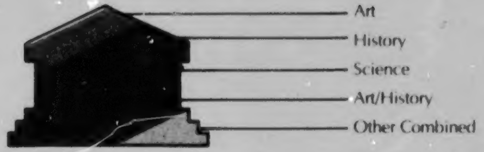


Government



Educational Institution





are located in the Northeast and the Midwest than in any other region. For example, of the $1,000,000 and over museums, 40 per cent are in the Northeast and 27 per cent in the Midwest, compared with two per cent and five per cent located respectively in the Mountain Plains and the Southeast. The Northeast's share of the largest budget museums is particularly significant considering that only 17 per cent of all museums are located in this region. The Midwest, in contrast, accounts for almost equal percentages of the largest budget museums and of total museums (27 and 25 per cent, respectively).

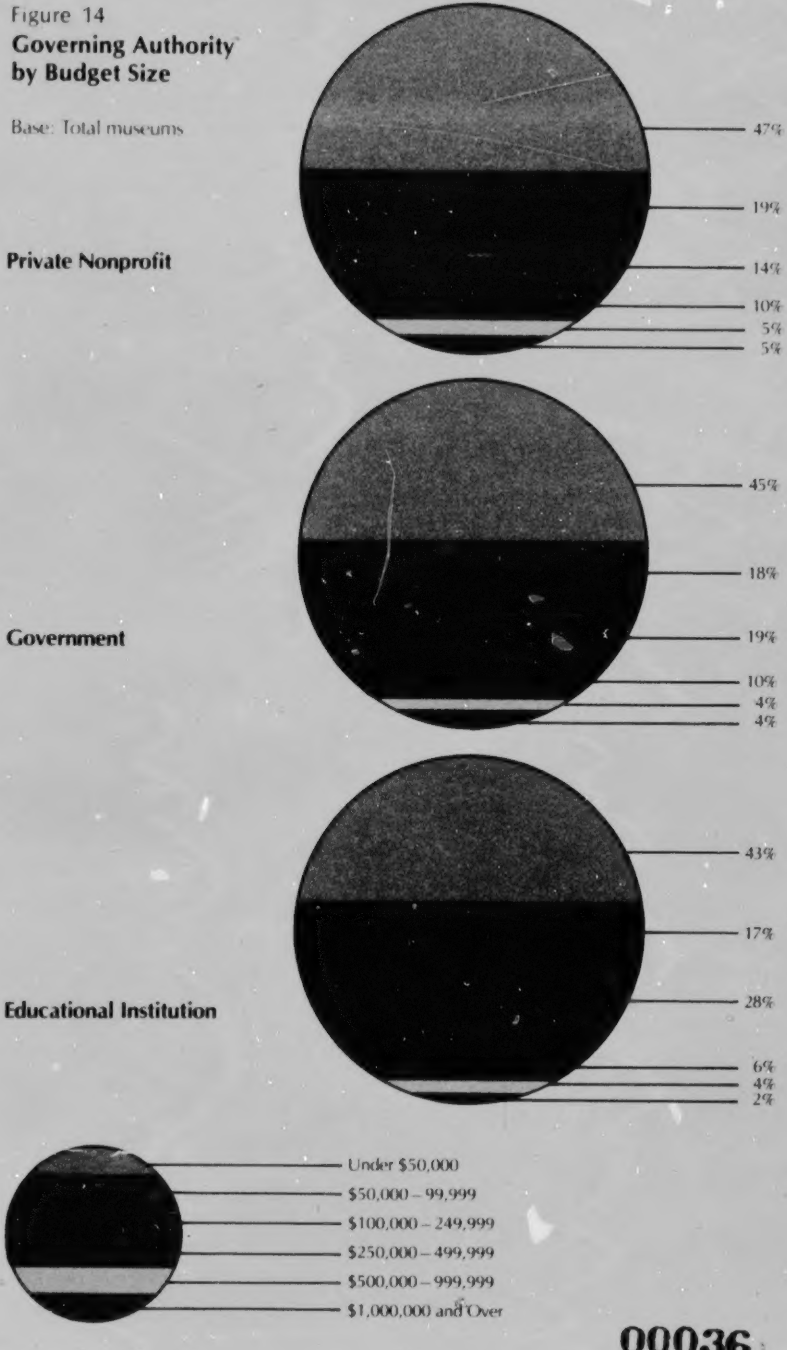
Governing Authority
Approximately one-third (35 per cent) of the museums governed by private nonprofit organizations are history museums. (Fig. 13, p. 19.) Twenty-three per cent are classified as art and 13 per cent as science. Other combined museums account for 16 per cent of the private nonprofit museums and art/history 13 per cent.

History museums also represent the largest percentage (47 per cent) of all government museums. (They constitute 64 per cent of the federal museums, 63 per cent of the state museums, and 32 per cent of the municipal-county museums.) Eighteen per cent of all government museums are science (representing 28 per cent of municipal-county, 12 per cent of federal, and seven per cent of state museums). Art museums account for only six per cent of all government museums (representing seven per cent of municipal-county museums and four per cent of both federal and state museums). Twenty-two per cent of the government museums are other combined and seven per cent art/history.

Educational institution museums are more heavily art and science oriented than either private nonprofit or government museums: Forty-one per cent are art and 25 per cent science, while only nine per cent are clas-

Figure 14
Governing Authority by Budget Size

Base: Total museums



sified as history. Other combined museums account for 20 per cent of the educational institution museums and art/history five per cent.

When comparing the three major governing authorities by budget size, only minor variations appear. (Fig. 14, p. 20.) Almost half (47 per cent) of the private nonprofit museums had budgets under $50,000 and only five per cent had budgets of $1,000,000 and over. Forty-five per cent of all government museums had budgets under $50,000, while only four per cent operated on budgets of $1,000,000 and over. The distribution of educational institution museums according to budget size roughly parallels that of private nonprofit and government museums: Forty-three per cent had budgets under $50,000, and two per cent budgets of $1,000,000 and over.

There are noticeable differences in budget size within government museums and within educational institution museums. A considerably lower percentage of federal museums (21 per cent) than of municipal-county (50 per cent) or state (48 per cent) museums had budgets under $50,000. And a somewhat higher percentage of federal museums (nine per cent) than of municipal-county (four per cent) or state (two per cent) museums had budgets of $1,000,000 and over. Private, as compared with public, educational institution museums had a higher proportion both of museums with budgets under $50,000 (51 per cent) and of museums with budgets of $1,000,000 and over (four per cent). The respective figures for public educational institution museums were 37 per cent and one per cent.

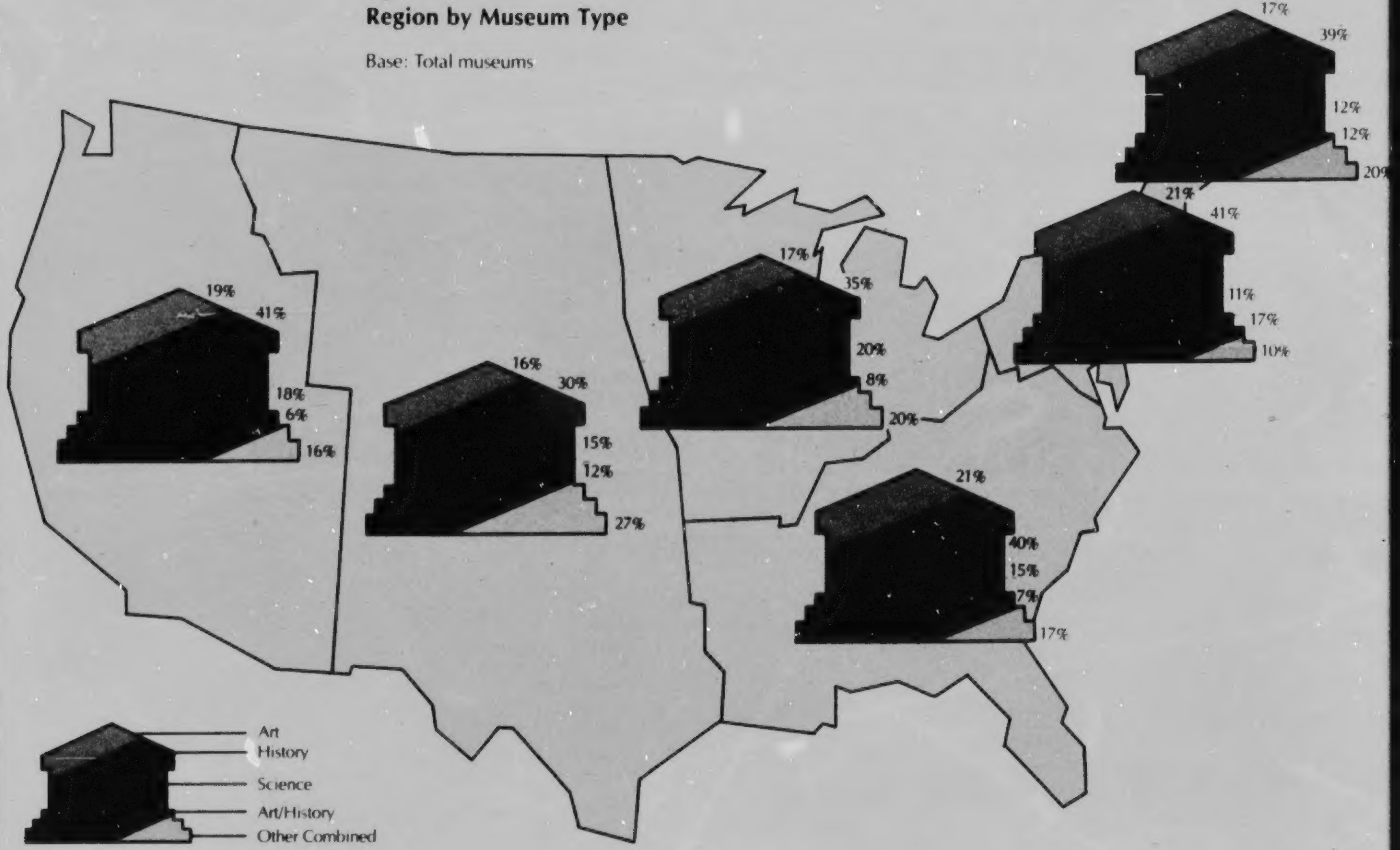
Region

While the total *number* of museums varies greatly among regions, the distribution of museums *by type* nationwide is practically duplicated region by region. (Fig. 15, p. 21; Fig. 3, p. 8.) The proportion of total museums within each region that is classified as art ranges from 16 per cent in the Mountain Plains to 21 per cent in both the Northeast and the Southeast. The proportion that is history ranges from 30 per cent in the Mountain Plains to 41 per cent in the Northeast and the West, and the proportion that is science ranges from 11 per cent in the Northeast to 20 per cent in the Midwest. The range for art/history is from six per cent in the West to 17 per cent in the Northeast, and for other combined from 10 per cent in the Northeast to 27 per cent in the Mountain Plains.

With the exception of the Northeast, at least 43 per cent of the museums in each region had annual operating budgets of less than $50,000. (Fig. 16, p. 22.) The Northeast, where a somewhat lower 38 per cent of the museums have budgets under $50,000, has the highest proportion (16 per cent) of museums with budgets of $500,000 and

Figure 15
Region by Museum Type

Base: Total museums

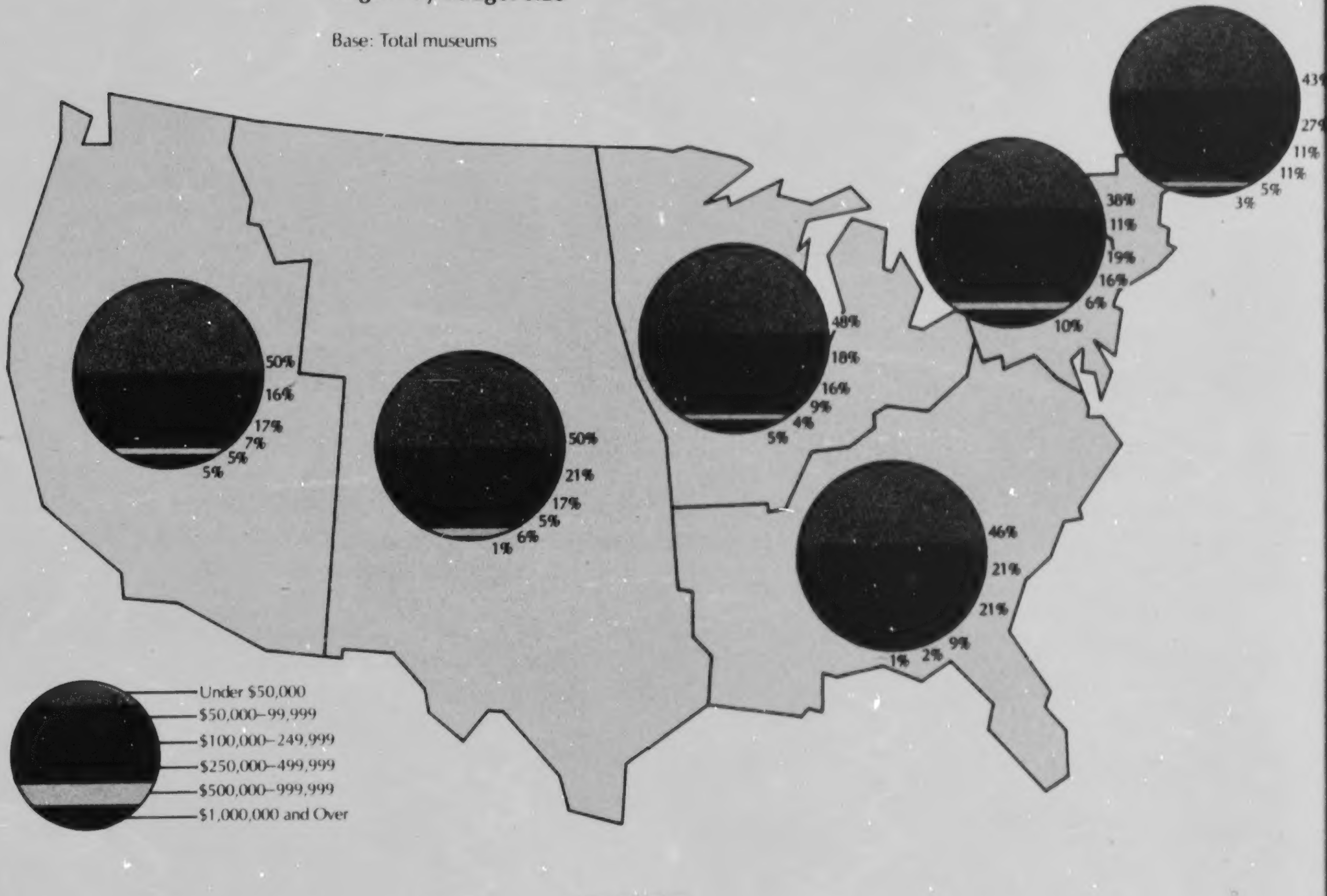

17%
39%
12%
12%
20%
21%
41%
11%
17%
10%
17%
35%
20%
8%
20%
19%
41%
18%
6%
16%
16%
30%
15%
12%
27%
21%
40%
15%
7%
17%
Art
History
Science
Art/History
Other Combined

over. The Midwest and the West have the next highest proportions of large budget museums (approximately 10 per cent each), while the Southeast has the lowest (three per cent).

The largest percentage of museums in each region is governed by private nonprofit organizations, except in the West where the largest single percentage is operated by government agencies. (Fig. 17, p. 23.) Of the six regions, New England has the highest proportion (75 per cent) of museums governed by private nonprofit organizations and the lowest proportion (13 per cent) operated by government agencies. Reversing this pattern, the West has the lowest proportion (40 per cent) of private

Figure 16
Region by Budget Size

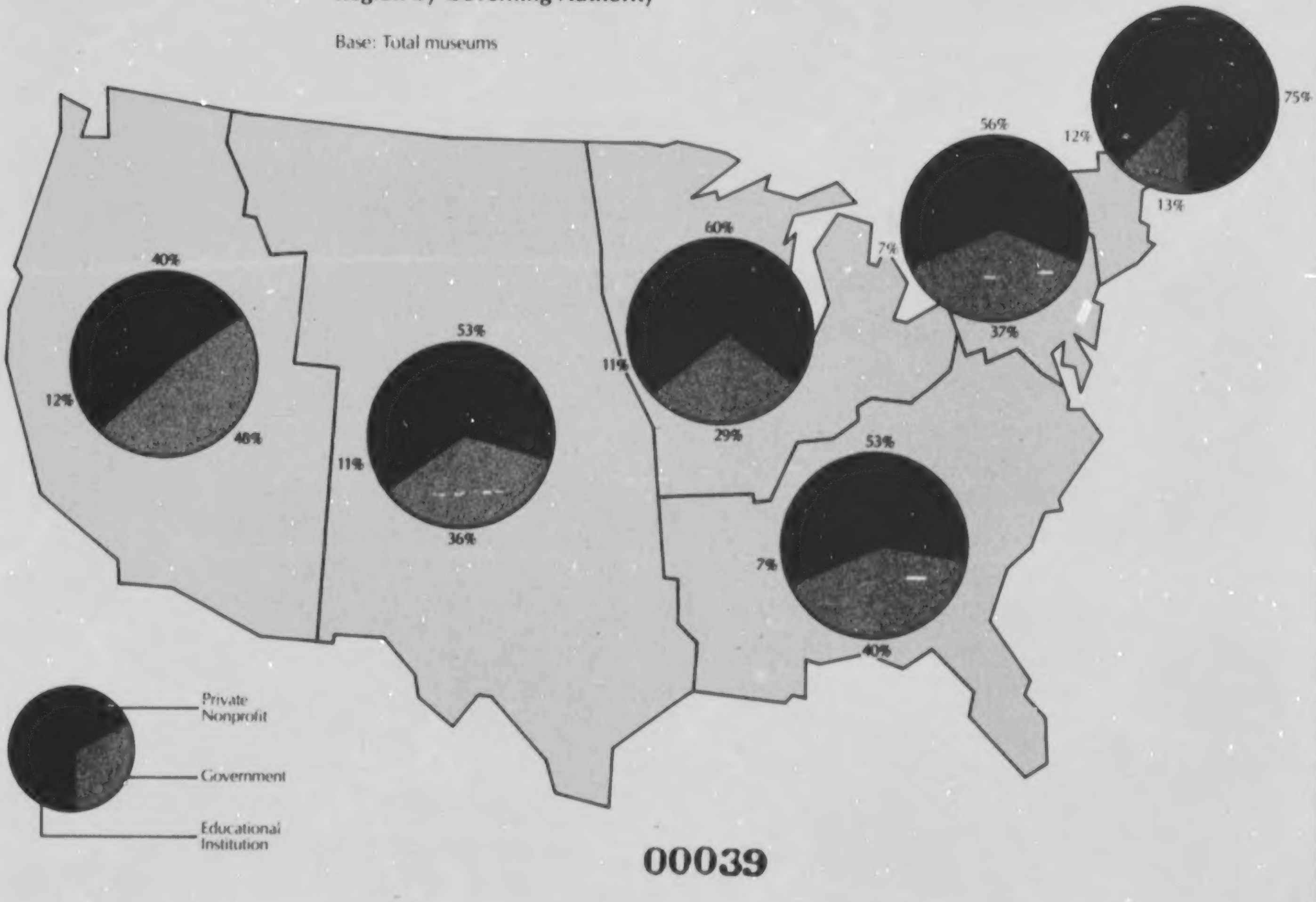
Base: Total museums


50%
16%
17%
7%
5%
5%
50%
21%
17%
5%
6%
1%
48%
18%
16%
9%
4%
5%
38%
11%
19%
16%
6%
10%
43
27
11%
11%
5%
3%
46%
21%
21%
9%
2%
1%
Under $50,000
$50,000–99,999
$100,000–249,999
$250,000–499,999
$500,000–999,999
$1,000,000 and Over

nonprofit museums and the highest proportion (48 per cent) of government museums. In each region the smallest percentage of museums is governed by educational institutions, ranging from seven per cent in both the Northeast and the Southeast to 12 per cent in New England and in the West.

Figure 17
Region by Governing Authority

Base: Total museums


40%
12%
48%
53%
11%
36%
60%
11%
29%
53%
7%
40%
56%
7%
37%
12%
75%
13%
Private Nonprofit
Government
Educational Institution

Chapter 2 Purposes and Functions

Introduction

Given the great diversity in museum type, budget size, governing authority, and location, there is remarkably strong agreement among the nation's museum directors on the basic purposes of their institutions and the functions necessary to realize these purposes. In particular, museum directors give high priority to what they consider the educational responsibilities of the museum and its role in informing and instructing the public. Ninety-two per cent considered providing educational experiences for the public a very important *purpose* of their museums. Exhibiting the cultural and/or scientific heritage, essentially an educational activity, was considered a very important *function* by 84 per cent.

The first part of this chapter focuses on the purposes and functions viewed by museum directors as *very important*. The second part discusses the directors' evaluation of priority purposes and functions, and then compares the directors' own priorities with their assessment of the priorities of the museum trustees and the public, and with their evaluation of the purposes and functions most successfully satisfied by their museums.

Purposes and Functions

In order to determine which purposes and functions museum directors consider most important for their museums, each director was asked to evaluate six purposes and ten functions that had been suggested by the museum consultants. Directors evaluated each of the purposes and functions on a scale of very important, somewhat important, of minor importance, or not a purpose or function. In this chapter, responses are analyzed only in terms of the percentage of directors that considered the given purposes and functions *very important*.

Providing educational experiences for the public was considered a very important purpose by the largest percentage of museum directors (92 per cent).[1] (Fig. 18, p. 27.) Eighty-four per cent regarded as very important conserving the cultural and/or scientific heritage, 78 per cent interpreting the past or present to the public, and 49 per cent providing aesthetic experiences for the public. Only 17 per cent regarded as very important encouraging positive social change and 17 per cent providing entertainment to the public. The responses of the directors differ little by budget size or governing authority. However, there are some noteworthy differences among museum types.

Providing educational experiences for the public was selected by the highest percentage of directors of **art** museums (94 per cent) and **science** museums (98 per cent) as a very important purpose. (Fig. 18, p. 27.) Conserving the cultural and/or scientific heritage and interpreting the past or present, while important to these museums, were considered very important purposes by lower percentages of art and science museum directors than of all directors.

Directors of **history** museums assess differently the role of their museums: while 86 per cent viewed providing educational experiences as a very important purpose, 93 per cent regarded both conserving the cultural and/or scientific heritage and interpreting the past or present as very important. (Consultants have suggested that this apparent discrepancy between the viewpoints of history museum directors and other directors perhaps stems from the principal concern of history museums for historical preservation, expressed here as conservation, and the corollary attitude that their most vital educational contribution is through interpretation of the past.)

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[1] Consultants have noted that the interpretation of "educational experiences" undoubtedly varied widely among museums, and have suggested that the educational role of museums in the broadest sense (including but not limited to educational programs) is an important topic for further examination and analysis.

In **art/history** museums and **other combined** museums, the ordering of very important purposes was nearly identical. Ninety-four per cent of the directors of art/history museums and 96 per cent of the directors of other combined museums cited providing educational experiences for the public as very important. Conserving the cultural and/or scientific heritage was mentioned by a respective 94 and 87 per cent, and interpreting the past or present by a respective 91 and 83 per cent.

Art museum directors are found to be more concerned than directors of any other type of museum with providing aesthetic experiences for the public: Ninety-two per cent of the art museum directors thought this purpose very important compared with 51 per cent of the science museum directors and only 27 per cent of those in charge of history museums. This purpose was cited by a respective 52 and 46 per cent of the directors of other combined and art/history museums.

Of all six purposes, encouraging positive social change and providing entertainment ranked lowest in each museum type.[2] Directors of science museums do attribute more importance to entertaining the public (28 per cent) than do directors of history museums (16 per cent), art museums (nine per cent), or art/history and other combined museums (18 per cent each). The inclusion of facilities such as zoos and botanical gardens in the science category would seem to be one reason for this difference.

The emphasis given to providing educational experiences as a museum purpose is reinforced by the directors' assessment of the importance of ten museum functions. Exhibiting the cultural and/or scientific heritage, essentially an educational activity, was regarded as a very important function by 84 per cent of the directors. (Fig. 19, pp. 28-29.) Conservation and preservation of objects was considered very important by 82 per cent, providing instruction to the young by 71 per cent,[3] providing a scholarly and information resource by 62 per cent, and acquiring works or specimens by 56 per cent.

Less than half of the directors identified as very important to their museums any one of the five remaining functions, of which the lowest ranked were rendering assistance to smaller museums (16 per cent) and training museum professionals (14 per cent). The question on training museum professionals referred only to training as a function of the individual museum. The existence or nature of training programs conducted by institutions other than museums, and the director's assessment of the importance of such programs, were not covered in the survey. (Information on museum in-service training programs is considered in Chapter 7, p. 118.)

Among **art** museums, the function ranked highest by directors was exhibiting the cultural and/or scientific heritage (84 per cent), followed by providing instruction to the young (75 per cent). (Fig. 19, pp. 28-29.) This is reversed among **science** museum directors: Eighty-one per cent selected providing instruction to the young as a very important function and 70 per cent exhibiting the cultural and/or scientific heritage.

The importance **history** museum directors assign to conserving the cultural and/or

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[2] Directors themselves were not asked to rank purposes and functions in order of importance. Rankings, as referred to in this section, indicate the ordering of purposes and of functions based on the proportion of directors that cited each as very important or, in describing priorities, as one of the two most important.

[3] The survey did not specify an age range for this item.

Figure 18
Purposes Considered Very Important by Directors

Base: Total museum directors

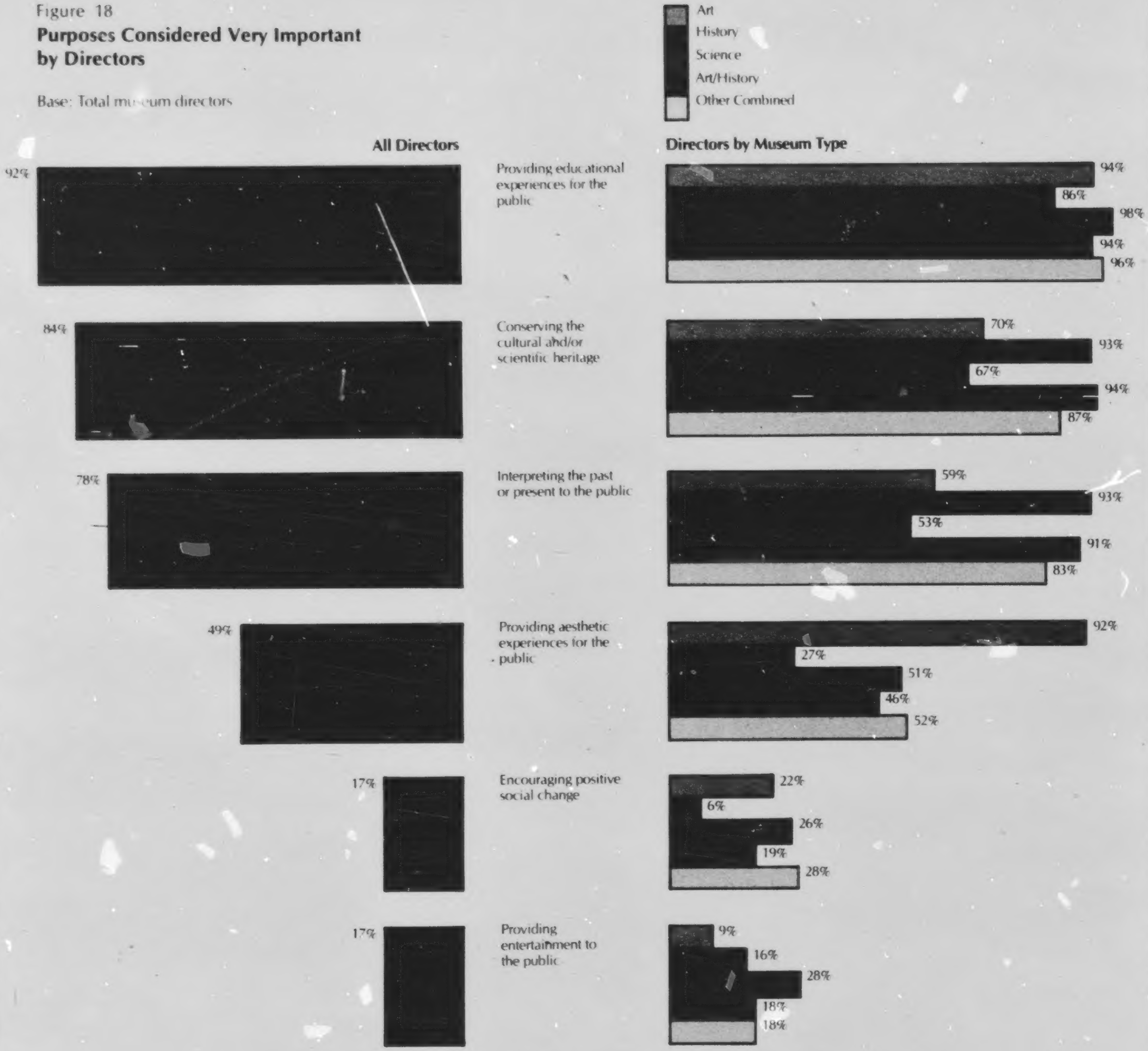


Figure 19

Functions Considered Very Important by Directors

Base: Total museum directors

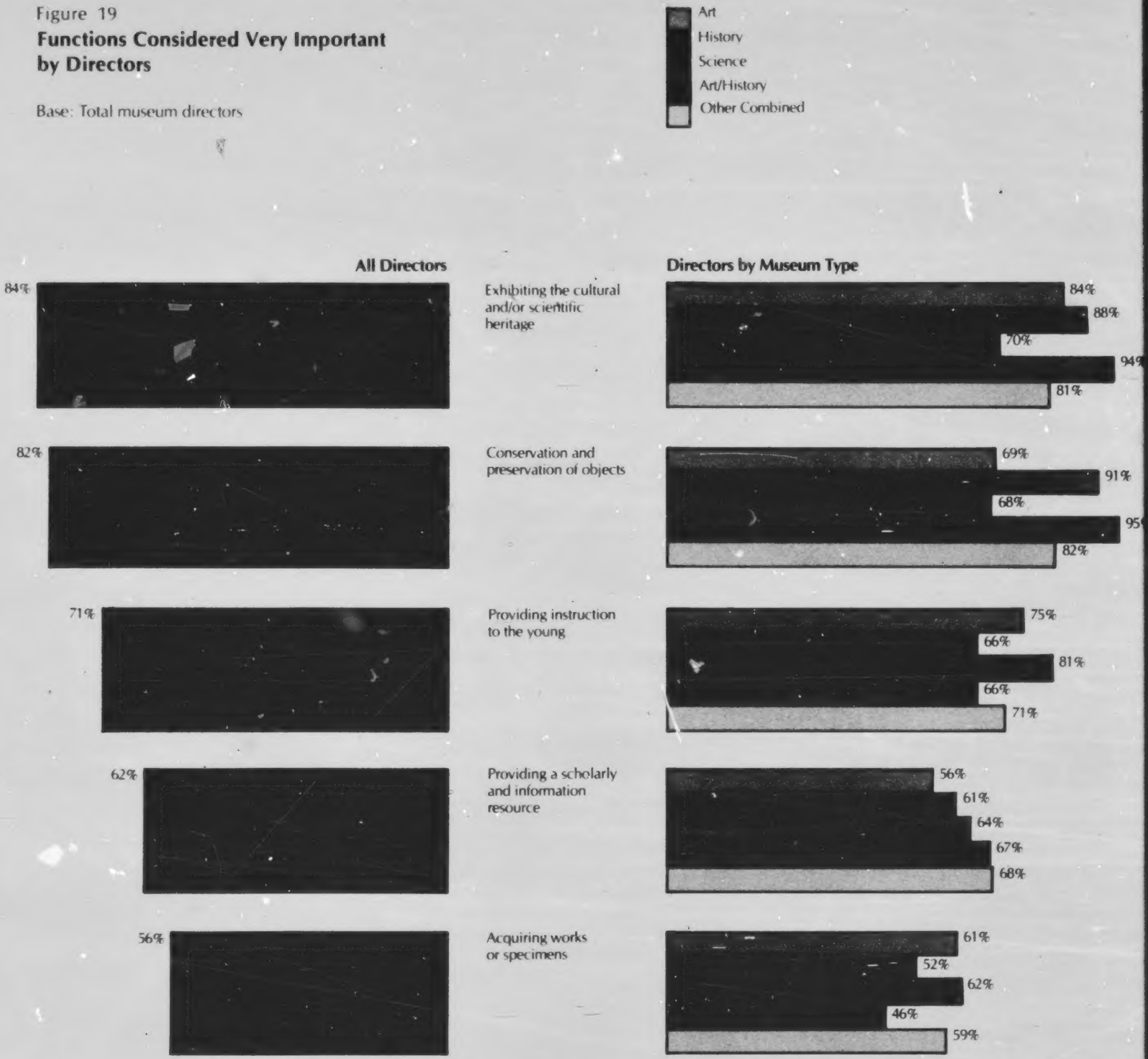
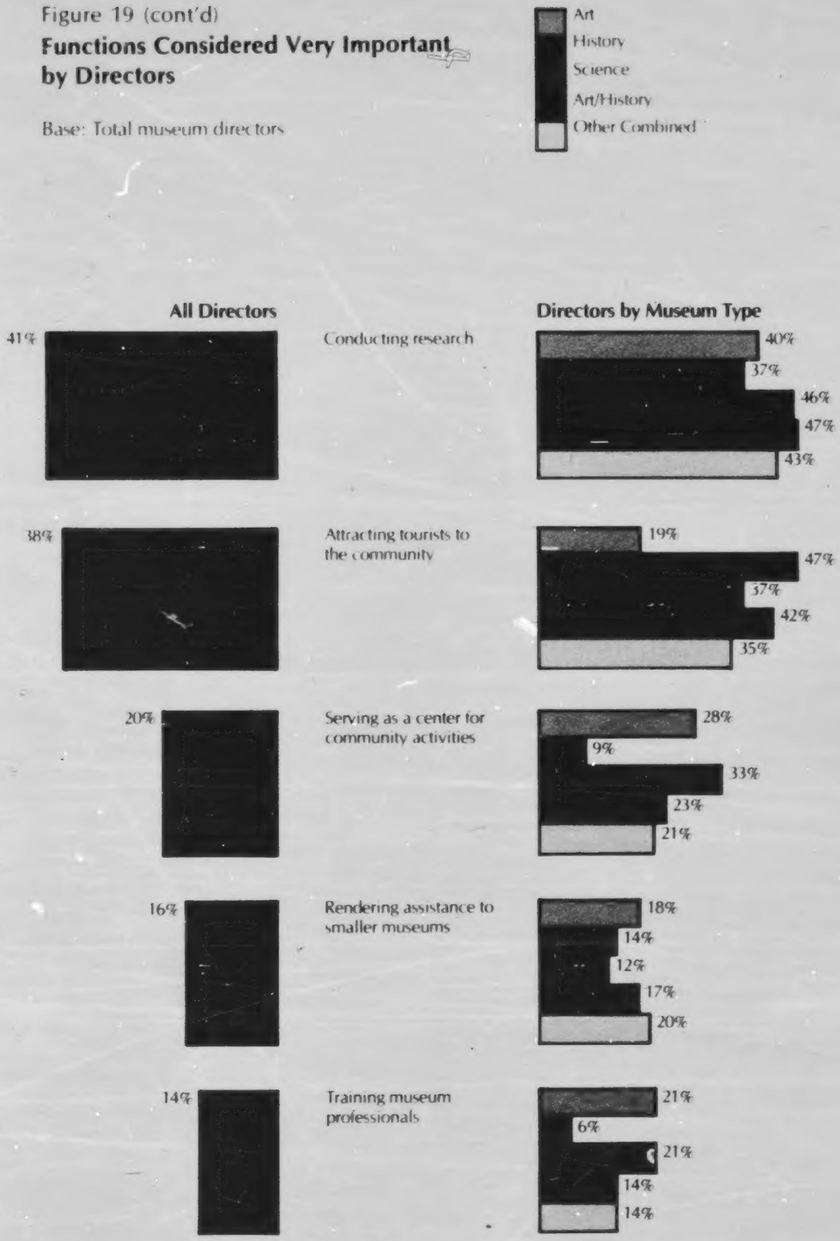


Figure 19 (cont'd)

Functions Considered Very Important by Directors

Base: Total museum directors



scientific heritage as a museum purpose is reflected in their evaluation of functions, with 91 per cent identifying conservation and preservation of objects as very important. This function was considered very important by lower proportions of art (69 per cent) and science (68 per cent) museum directors, although it did rank third for both of these museum types. In history museums, as in art and science, emphasis is given to educational activities: Exhibiting the cultural and/or scientific heritage and instructing the young were ranked second and third, respectively, by history museum directors.

The largest percentage of directors of **art/history** museums (95 per cent) and **other combined** museums (82 per cent) cited conservation and preservation of objects as a very important function, followed closely by exhibiting the cultural and/or scientific heritage (94 and 81 per cent, respectively). Providing a scholarly and information resource was cited by 67 per cent of the art/history museum directors as a very important function. In other combined museums, all of which have some emphasis on science, the function ranked third was providing instruction to the young (71 per cent).

Rendering assistance to smaller museums and training museum professionals were among the lowest ranked functions in each museum type. However, a larger percentage of both art and science museum directors (21 per cent) than of history museum directors (six per cent) considered training a very important museum activity. Fourteen per cent of the directors of art/history and of other combined museums considered this function very important. Attracting tourists to the community was considered a very important function by a lower percentage of directors of art museums than of any other museum type. Serving as a center for community activities was ranked lowest by history museum directors.

Priority Purposes and Functions

In addition to assessing the relative importance of the given purposes and functions, directors selected from the list the two purposes and the two functions they thought *most* important for their museums. These responses then were compared with the *directors' evaluations* of the two purposes and two functions most important to museum trustees and to the public, and of the two purposes and two functions the museum had satisfied most successfully.

Providing educational experiences for the public, highest on the directors' list of very important purposes, was cited by 69 per cent of the directors as one of the two purposes they considered most important for their museums. (Fig. 20, p. 32.) Fifty-eight per cent cited conserving the cultural and/or scientific heritage and 39 per cent interpreting the past or present.

When the directors' selections of priority purposes are compared with their evaluations of the two purposes they think the trustees and the public consider most important, only a few variations occur. The most striking of these is that the public, in contrast with directors and trustees, is thought to give higher priority to entertainment as a museum purpose and lower priority to conserving the cultural and/or scientific heritage. (Fig. 20, p. 32.)

Within each of the three major types of museums there also is a close correlation between the directors' priorities and their evaluations of very important museum purposes. The highest percentage of **art** museum and **science** museum directors (74 and 92 per cent, respectively) considered providing educational experiences as one of the two priority purposes of their museums. (Fig. 21, p. 33; Fig. 23, p. 35.) Among **history** museum directors, 70 per cent identified conserving the cultural and/or scientific heritage as a priority objective, followed by providing educational experiences (61 per cent). (Fig. 22, p. 34.) When selecting priority purposes, the directors of all three types of museums again attributed relatively little importance to encouraging positive social change and to entertaining the public.

While the directors of art, history, and science museums felt that the purposes most important to the trustees and most successfully met by the museum generally follow their own ordering of priorities, they indicated a different set of priorities for the public. (Fig. 21, p. 33; Fig. 22, p. 34; Fig. 23, p. 35.) The public was thought to be more concerned than either directors or trustees with entertainment, and less concerned with education and conservation. And, in history and science museums, the public was thought to give higher priority to the museums' providing aesthetic experiences.

As with museum purposes, the directors' selection of priority functions matches their choice of very important functions. Sixty per cent identified exhibiting the cultural and/or scientific heritage as one of the two most important activities of their museums. Forty per cent selected conservation and preservation of objects and 30 per cent providing instruction to the young. (Fig. 20, p. 32.)

The public and the trustees, the directors felt, also would rank exhibition as one of the two most important museum functions and rendering assistance to smaller museums and training museum professionals as the least important. (Fig. 20, p. 32.) The public, however, was thought to be less concerned with conservation and preservation of objects than were either directors or trustees. The two other areas in which priorities differed noticeably were research, which according to the directors was a more important activity to them (11 per cent) than to trustees (six per cent) or the public (two per cent); and attracting tourists to the community, a function thought to be more important to the public (22 per cent) and trustees (15 per cent) than to directors (eight per cent).

In relation to this emphasis the public is thought to give to attracting tourists as a museum function, a recent public opinion survey on cultural activities and resources (including museums of all types), conducted for Associated Councils of the Arts, showed that 80 per cent of the public felt it was either very (46 per cent) or somewhat (34 per cent) important to the business and economy of the community to have available facilities such as museums, theatres, and concert halls.[4]

For art, history, and science museum directors, the ranking of priority functions not only follows their evaluations of very important functions, but also generally corresponds with their evaluations of the trustees and the public's priorities. Exhibiting the cultural and/or scientific heritage was identified as a priority function by 64 per cent of the **art** museum directors; it was considered by an equal or greater number of these directors to be of priority importance to the public (64 per cent) and trustees (70 per cent). (Fig. 21, p. 33.) Unlike directors and trustees, the public was thought to be less concerned with acquiring works or specimens and with conservation and preservation of objects.

In **history** museums, exhibition was regarded as one of the two most important functions by 64 per cent of the directors, with similar ratings given for the public (64 per cent) and trustees (66 per cent). (Fig. 22, p. 34.) Compared with directors and trustees, the public was thought to attribute more importance to attracting tourists as a museum function, and less importance to conservation and preservation of objects.

While exhibition was considered the predominant function in both art and history museums, another type of educational activity was given high priority by **science** museum directors. The largest percentage (48 per cent) of these directors identified providing instruction to the young as one of their museums' two most important activities, with even higher percentages given for trustees (57 per cent) and the public (59 per cent). (Fig. 23, p. 35.) In science museums, attracting tourists was considered by directors to be of greater importance to trustees and the public than to themselves; acquiring works or specimens was considered to be of greater importance to trustees than to either directors or the public. The public was thought to give lower priority than directors or trustees to conducting research.

In each of the three major types of museums, rendering assistance to smaller museums and training museum professionals were given priority by the lowest number of directors for themselves and for trustees and the public.

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[4] *Americans and the Arts: A Survey of Public Opinion,* based on interviews in January 1973 with a representative cross-section of Americans 16 years of age and older, was commissioned by Associated Councils of the Arts and conducted by the National Research Center of the Arts, Inc., an affiliate of Louis Harris and Associates, Inc. The study is available from Associated Councils of the Arts, New York, N.Y.

Figure 20

Directors' Evaluations of the Two Purposes and Two Functions Most Important to Themselves, the Public, and Trustees, and Most Successfully Satisfied by the Museum

Base: Total museum directors

	Directors		Public		Trustees		Most successfully satisfied	
	Rank	(%)	Rank	(%)	Rank	(%)	Rank	(%)
Purposes								
Providing educational experiences for the public	1	(69)	1	(58)	1	(67)	1	(66)
Conserving the cultural and/or scientific heritage	2	(58)	3	(35)	2	(58)	2	(50)
Interpreting the past or present to the public	3	(39)	3	(35)	3	(37)	3	(39)
Providing aesthetic experiences for the public	4	(20)	5	(26)	4	(24)	4	(26)
Encouraging positive social change	5	(6)	6	(2)	6	(3)	6	(3)
Providing entertainment to the public	5	(6)	2	(36)	5	(10)	5	(14)
Functions								
Exhibiting the cultural and/or scientific heritage	1	(60)	1	(65)	1	(65)	1	(60)
Conservation and preservation of objects	2	(40)	3	(26)	2	(33)	3	(28)
Providing instruction to the young	3	(30)	2	(32)	3	(31)	2	(36)
Providing a scholarly and information resource	4	(24)	5	(18)	4	(20)	4	(22)
Acquiring works or specimens	5	(16)	7	(10)	5	(18)	5	(19)
Conducting research	6	(11)	8	(2)	8	(6)	7	(9)
Attracting tourists to the community	7	(8)	4	(22)	6	(15)	6	(15)
Serving as a center for community activities	8	(7)	6	(15)	7	(10)	7	(9)
Rendering assistance to smaller museums	9	(1)	10	(–)	10	(*)	9	(1)
Training museum professionals	9	(1)	9	(1)	9	(2)	9	(1)

*Less than 0.5%

Figure 21

Art Museum Directors' Evaluations of the Two Purposes and Two Functions Most Important to Themselves, the Public, and Trustees, and Most Successfully Satisfied by the Museum

Base: Total art museum directors	Directors		Public		Trustees		Most successfully satisfied	
	Rank	(%)	Rank	(%)	Rank	(%)	Rank	(%)
Purposes								
Providing educational experiences for the public	1	(74)	1	(58)	1	(74)	1	(74)
Providing aesthetic experiences for the public	2	(71)	2	(52)	2	(68)	2	(73)
Conserving the cultural and/or scientific heritage	3	(32)	4	(22)	3	(36)	3	(32)
Interpreting the past or present to the public	4	(15)	5	(18)	4	(11)	4	(11)
Encouraging positive social change	5	(8)	6	(2)	6	(2)	5	(4)
Providing entertainment to the public	6	(1)	3	(32)	5	(8)	5	(4)
Functions								
Exhibiting the cultural and/or scientific heritage	1	(64)	1	(64)	1	(70)	1	(67)
Providing instruction to the young	2	(36)	2	(38)	2	(38)	2	(35)
Acquiring works or specimens	3	(29)	4	(14)	3	(28)	3	(29)
Conservation and preservation of objects	4	(24)	7	(6)	5	(18)	5	(16)
Serving as a center for community activities	5	(17)	3	(35)	4	(24)	4	(19)
Providing a scholarly and information resource	6	(16)	6	(11)	6	(13)	6	(14)
Conducting research	7	(5)	8	(1)	8	(2)	8	(4)
Attracting tourists to the community	8	(4)	5	(12)	7	(9)	7	(5)
Rendering assistance to smaller museums	9	(2)	9	(–)	9	(*)	9	(2)
Training museum professionals	9	(2)	9	(–)	9	(*)	9	(2)

*Less than 0.5%

Figure 22

History Museum Directors' Evaluations of the Two Purposes and Two Functions Most Important to Themselves, the Public, and Trustees, and Most Successfully Satisfied by the Museum

Base: Total history museum directors

	Directors		Public		Trustees		Most successfully satisfied	
	Rank	(%)	Rank	(%)	Rank	(%)	Rank	(%)
Purposes								
Conserving the cultural and/or scientific heritage	1	(70)	3	(47)	1	(73)	1	(64)
Providing educational experiences for the public	2	(61)	1	(49)	3	(54)	2	(58)
Interpreting the past or present to the public	3	(60)	1	(49)	2	(55)	3	(56)
Providing entertainment to the public	4	(6)	4	(30)	4	(9)	4	(13)
Providing aesthetic experiences for the public	5	(3)	5	(12)	5	(6)	5	(5)
Encouraging positive social change	6	(1)	6	(1)	6	(1)	6	(*)
Functions								
Exhibiting the cultural and/or scientific heritage	1	(64)	1	(64)	1	(66)	1	(61)
Conservation and preservation of objects	2	(54)	2	(39)	2	(49)	2	(42)
Providing a scholarly and information resource	3	(23)	5	(19)	4	(21)	4	(22)
Providing instruction to the young	4	(21)	4	(21)	3	(23)	3	(31)
Attracting tourists to the community	5	(12)	3	(31)	5	(18)	5	(20)
Acquiring works or specimens	6	(9)	7	(7)	6	(13)	6	(12)
Conducting research	6	(9)	8	(1)	8	(4)	7	(6)
Serving as a center for community activities	8	(3)	6	(9)	7	(6)	7	(6)
Rendering assistance to smaller museums	9	(1)	10	(–)	9	(1)	9	(1)
Training museum professionals	10	(*)	8	(1)	9	(1)	9	(1)

*Less than 0.5%

Figure 23

Science Museum Directors' Evaluations of the Two Purposes and Two Functions Most Important to Themselves, the Public, and Trustees, and Most Successfully Satisfied by the Museum

Base: Total science museum directors	Directors		Public		Trustees		Most successfully satisfied	
	Rank	(%)	Rank	(%)	Rank	(%)	Rank	(%)
Purposes								
Providing educational experiences for the public	1	(92)	1	(73)	1	(93)	1	(82)
Conserving the cultural and/or scientific heritage	2	(44)	4	(16)	2	(37)	2	(31)
Interpreting the past or present to the public	3	(17)	5	(12)	5	(17)	5	(20)
Providing aesthetic experiences for the public	4	(16)	3	(31)	4	(22)	4	(24)
Providing entertainment to the public	5	(15)	2	(51)	3	(25)	3	(30)
Encouraging positive social change	6	(12)	6	(2)	6	(5)	6	(5)
Functions								
Providing instruction to the young	1	(48)	1	(59)	1	(57)	1	(53)
Exhibiting the cultural and/or scientific heritage	2	(44)	2	(56)	2	(47)	2	(42)
Providing a scholarly and information resource	3	(28)	3	(23)	3	(25)	3	(27)
Conservation and preservation of objects	4	(25)	4	(15)	6	(13)	5	(16)
Conducting research	5	(19)	8	(1)	7	(12)	5	(16)
Acquiring works or specimens	6	(17)	7	(10)	4	(21)	4	(21)
Serving as a center for community activities	7	(7)	6	(12)	8	(8)	8	(9)
Attracting tourists to the community	8	(6)	4	(15)	5	(15)	7	(14)
Training museum professionals	9	(2)	9	(–)	9	(–)	9	(1)
Rendering assistance to smaller museums	10	(1)	9	(–)	9	(–)	10	(–)

Chapter 3

Programs

Introduction

The museums' ability to provide educational experiences, and their consequent impact as educators, is derived from the traditionally visible activities of acquisition, conservation, interpretation, and exhibition and the educational and cultural programs built upon these activities. The scope of programs offered by museums clearly reflects the emphasis given by directors to education in their evaluations of purposes and functions. In addition to the inherent educational value of exhibitions, the overwhelming majority of museums offer some type of educational activity directed to a specific audience, particularly to groups of school children visiting the museum. Most museums also schedule educational activities for adults and the general public. Significantly, about half (51 per cent) of the museums have increased their educational activities since 1966, and only one per cent have decreased them. The findings show that while most museum programs are conducted wholly or partially by paid staff, the participation of volunteers is an important, and in some cases critical, factor.

This chapter discusses the types of educational and cultural programs offered by museums, and the frequency with which they are scheduled. It also examines the staffing of programs, the level of cooperation between museums and schools and colleges and universities, and the museums' involvement in research and publications. There was no attempt made in the study to evaluate the effect of the museums' programs on the audience. The consultants stressed the value of such an investigation but felt that it did not fall within the scope of this survey.

Educational and Cultural Activities

Directors were given a list of ten specific educational and cultural activities and were asked with what frequency their museums scheduled each activity—regularly, occasionally, or not at all. (The list of activities is based on program descriptions used in the U.S. Office of Education's 1966-67 survey of museums and related institutions.)

The programs scheduled by the largest number of museums are those conducted for groups of school children visiting the museum. (Fig. 24, pp. 38-39.) Guided tours, special lectures, or demonstrations were scheduled regularly by 73 per cent of the museums; 20 per cent occasionally scheduled these activities and only seven per cent never scheduled them. This type of educational program was conducted either regularly or occasionally by 90 per cent or more of the museums in each category.

Nearly two-thirds of the museums conduct classes, clubs, or study groups for school children who visit the museum outside of school groups. Twenty-eight per cent scheduled these programs regularly and 34 per cent occasionally. Except for history and art/history, more than half of the museums in each category reported these activities. Of the two remaining educational activities for children, presentations at schools were given either regularly or occasionally by 56 per cent of the museums; organized school loan services of special materials and collections were provided regularly or occasionally by 36 per cent.

Of the 93 per cent of museums with some type of school program, 80 per cent planned the programs for both elementary and secondary students, 15 per cent for elementary students only, and three per cent for secondary students only. (Two per cent were not sure.) In a majority of these museums, the schools did not participate in planning and developing the programs. (Directors were not asked the reasons for this apparent lack of close cooperation.) Among museum types, only in art and other combined did half or more of the museums work closely with schools in planning the educational programs.

Figure 24

Frequency of Educational and Cultural Activities

Base: Total museums	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over
	%	%	%	%	%	%	%	%	%	%	%	%
Guided tours, special lectures, and/or demonstrations at museum for school classes												
Regularly	73	70	77	73	64	72	68	71	71	80	88	90
Occasionally	20	21	17	22	26	21	23	23	22	15	10	4
Not at all	7	9	6	5	10	7	9	6	7	5	2	6
Guided tours and gallery talks for general groups												
Regularly	53	51	55	48	63	48	53	50	51	59	57	58
Occasionally	30	34	28	32	27	34	27	35	37	27	28	30
Not at all	17	15	17	20	10	18	20	15	12	14	15	12
Lectures, classes, clubs, and study group for adults												
Regularly	31	52	14	41	31	37	26	27	34	42	43	58
Occasionally	38	34	40	42	28	43	35	41	41	44	42	33
Not at all	31	14	46	17	41	20	39	32	25	14	15	9
Classes, clubs, study groups for children not in school groups												
Regularly	28	46	12	42	18	37	20	30	33	33	49	54
Occasionally	34	26	37	37	24	40	37	35	29	37	30	23
Not at all	38	28	51	21	58	23	43	35	38	30	21	23
Presentations at schools												
Regularly	18	24	9	30	12	21	13	19	19	20	38	27
Occasionally	38	32	40	40	30	41	31	44	45	40	33	45
Not at all	44	44	51	30	58	38	56	37	36	40	29	28
Organized school loan service of special materials and collections												
Regularly	14	18	9	15	12	23	10	12	17	21	35	21
Occasionally	22	18	18	29	19	31	17	28	25	29	20	26
Not at all	64	64	73	56	69	46	73	60	58	50	45	53

Figure 24 (cont'd)

Frequency of Educational and Cultural Activities

Base: Total museums	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over
	%	%	%	%	%	%	%	%	%	%	%	%
Film series prepared by the museum												
Regularly	14	28	6	19	11	12	6	11	18	26	37	37
Occasionally	16	23	13	15	13	14	13	16	19	16	16	27
Not at all	70	49	81	66	76	74	81	73	63	58	47	36
Performing arts presentations prepared by the museum												
Regularly	6	16	4	3	6	3	4	2	7	11	20	20
Occasionally	12	25	6	6	13	16	7	15	16	15	21	15
Not at all	82	59	90	91	81	81	89	83	77	74	59	65
TV programs produced by the museum												
Regularly	4	6	1	9	2	4	1	3	5	9	11	15
Occasionally	19	24	13	19	18	26	17	20	16	19	28	35
Not at all	77	70	86	72	80	70	82	77	79	72	61	50
Radio programs produced by the museum												
Regularly	3	4	2	4	2	3	2	*	5	3	9	16
Occasionally	20	22	15	23	13	27	17	20	18	26	25	30
Not at all	77	74	83	73	85	70	81	80	77	71	66	54

*Less than 0.5%

The level of cooperation varies more noticeably by budget size, where school participation in program planning occurred much more frequently in the $1,000,000 and over museums than in the under $100,000 museums. Within governing authority, the level of cooperation was somewhat higher in private nonprofit and educational institution museums than in government museums.

Slightly more than half (53 per cent) of the museums with elementary or secondary school programs reported that the programs were supplemented by preparatory or follow-up activities in the schools. This percentage remained consistently high in all categories except the $50,000 to $99,999 museums and educational institution museums, where it dropped only slightly to a respective 41 and 49 per cent.

Earlier in this chapter it was noted that the survey did not attempt to evaluate the effect of educational programs on the museum audience. The Associated Councils of the Arts' public opinion survey did provide some information related to this subject. It was found that of the 62 per cent of the public that had taken school field trips to museums, planetariums, concerts, or plays, the vast majority (79 per cent) felt that such trips had stimulated their interest.

In addition to programs designed specifically for children, the great majority of museums schedule with some frequency educational activities for the general public and adults. (Fig. 24, pp. 38-39.) Tours and gallery talks for general groups were conducted by 83 per cent of the museums, 53 per cent regularly and 30 per cent occasionally. Within museum type and budget size, at least eight out of ten museums offered this type of program. Although fewer museums scheduled lectures, classes, clubs, and study groups for adults, a substantial two-thirds offered these programs either regularly (31 per cent) or occasionally (38 per cent).

Some interesting variations can be seen when comparing the frequency of educational and cultural programs according to museum type and budget size. The percentage of museums offering programs designed specifically for children (other than tours or lectures for school classes) is noticeably higher in art and science than in history, reflecting in part the priority these museum directors assign to providing instruction to the young as a museum function. (Fig. 24, pp. 38-39.) For example, 79 per cent of the science and 72 per cent of the art museums conducted regularly or occasionally classes, clubs, or study groups for children, compared with 49 per cent of the history museums. Presentations at schools were made by 70 per cent of the science and 56 per cent of the art museums, and by a somewhat lower 49 per cent of the history museums. The great majority of other combined museums scheduled both of these types of programs, compared with less than half of the art/history museums. Adult programs—lectures, classes, clubs, study groups—also were offered regularly or occasionally by a substantially higher percentage of museums in art (86 per cent) and science (83 per cent) than in history (54 per cent). These activities were scheduled by 80 per cent of the other combined and 59 per cent of the art/history museums. The percentage of museums conducting tours or lectures for school groups and tours for general groups was consistently high in all museum types.

The occurrence of programs generally increases with museum budget size. The widest variations in the percentage of museums reporting an activity are found in programs for adults (ranging from 61 per cent of the under $50,000 museums to 91 per cent of the $1,000,000 and over museums) and in presentations at schools (ranging from 44 per cent of the under $50,000 museums to 72 per cent of those $1,000,000 and over).

Less than one-third of the museums offer either regularly or occasionally any one of the following types of activities prepared or produced by the museum itself: television programs, radio programs, film series, and performing arts presentations. (Consultants have indicated that there are undoubtedly museums that offer such programs prepared by groups or individuals outside the museum. The survey, however, did not inquire about this.) Twenty-three per cent of the museums produced television programs and a like 23 per cent radio programs. In each case, less than five per cent did so regularly. (Fig. 24, pp. 38-39.) The occurrence of television and radio programs increases with budget size, from a respective 18 and 19 per cent in the under $50,000 category to a respective 50 and 46 per cent in the $1,000,000 and over group.

Film series prepared by the museum were offered regularly or occasionally by 30 per cent of all museums. This percentage rose substantially in art museums, with 51 per cent having film series contrasted with 34 per cent of the science and 19 per cent of the history museums. Almost equal percentages of art/history (24 per cent) and other combined (26 per cent) museums offered these programs. Again, budget size is an important factor, with the proportion of museums offering film series rising steadily from 19 per cent of the under $50,000 museums to 64 per cent of the $1,000,000 and over museums.

Performing arts presentations prepared by the museum were scheduled by fewer museums (18 per cent) than any other type of educational and cultural activity investigated. Only in art museums was this activity of any significance: Forty-one per cent scheduled these programs either regularly or occasionally, compared with approximately 10 per cent of the history and science museums. The proportion of all museums offering performing arts presentations does increase with size from 11 per cent of the under $50,000 museums to 35 per cent of the $1,000,000 and over museums. However, the occurrence of this type of program is determined more by museum type than by budget size. When the three major types of museums are broken down by budget size, it is only among art museums that the proportion scheduling this activity rises significantly with size.

Since 1966, about half (51 per cent) of the museums have increased their educational activities. Only one per cent reported a decrease in this period. (Fig. 25, p. 42; Fig. 25A, p. 43.) Increases were concentrated largely in programs for children and school groups, the same program areas that were singled out by directors as among the most important in their museums. (When directors were asked to describe the two or three most important educational activities regularly scheduled by their museums, the programs most frequently cited were classes or tours, especially those designed for children and school groups. Only seven per cent reported no educational activities other than the educational value of exhibitions.)

While the majority (55 per cent) of history museums reported that program levels had remained about the same as in 1966, 61 per cent of both art and science museums reported expanded educational activities. Thirty-nine per cent of the art/history museums and 59 per cent of the other combined museums increased their programs. Because educational programs are rarely self-supporting, increased activity is affected strongly by budget size: 78 per cent of the $1,000,000 and over museums reported increases compared with a considerably lower 39 per cent of the under $50,000 museums.

Staffing of Programs

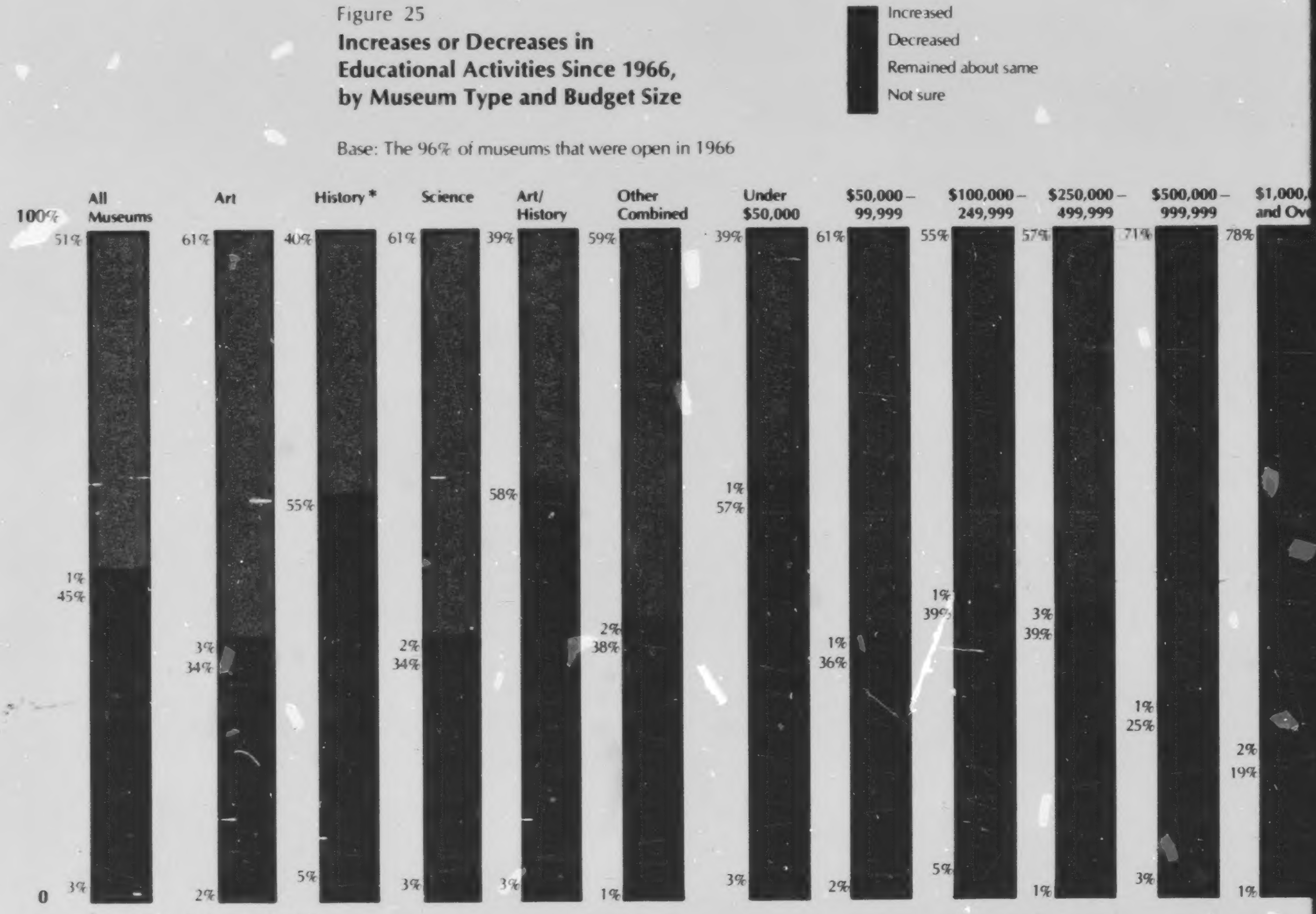
With the exception of school presentations and performing arts presentations, each of the educational and cultural activities examined in the survey was conducted wholly or partially by paid staff in at least 80 per cent of the museums offering the program. Even in the two exceptions, paid staff were involved in no less than two-thirds of the museums. The use of contract paid personnel was minimal, and restricted largely to performing arts presentations. Volunteers, however, were used widely to conduct a variety of programs.

Volunteers were involved in conducting the programs in at least one-third of the museums offering any of the following activities: guided tours for school classes and general groups; presentations at schools; classes,

Figure 25

Increases or Decreases in Educational Activities Since 1966, by Museum Type and Budget Size

Base: The 96% of museums that were open in 1966



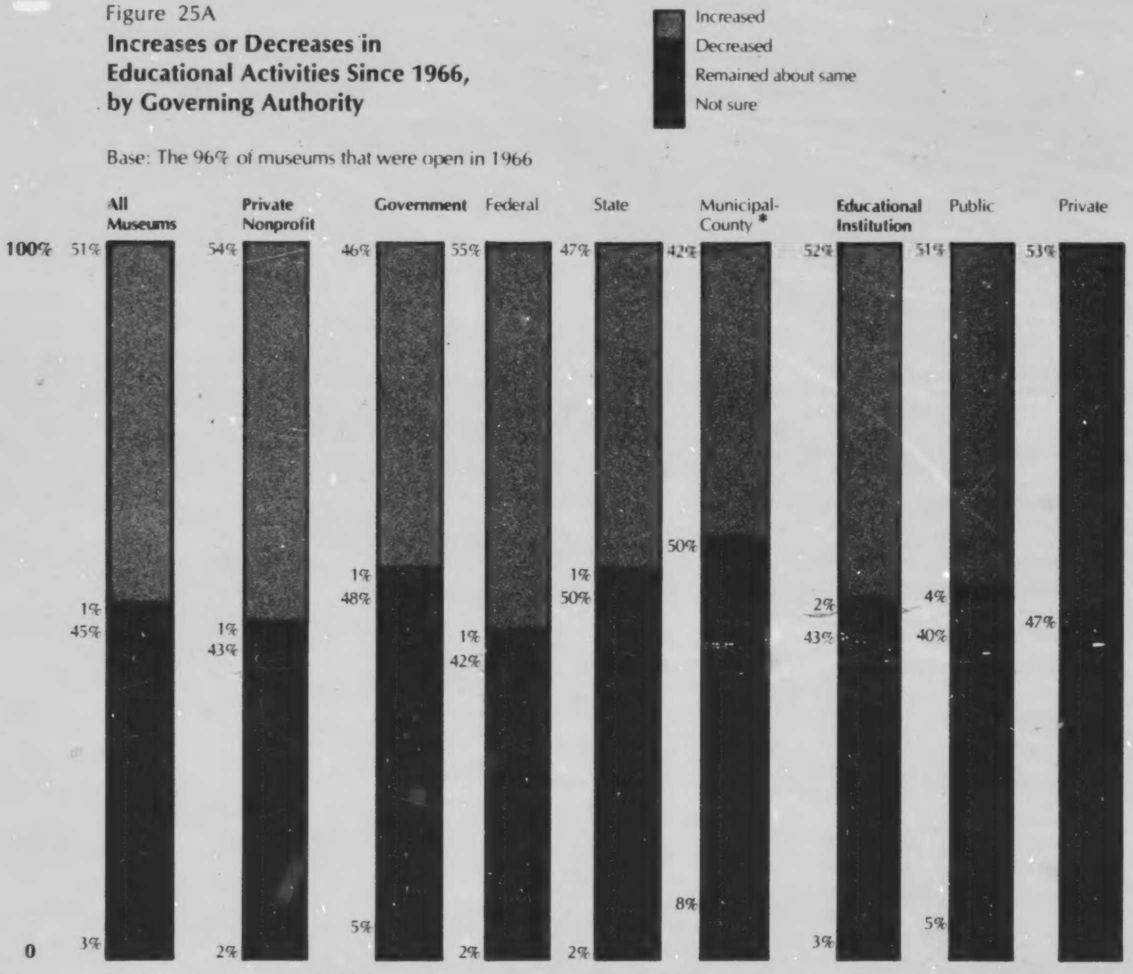
*Less than 0.5% decreased activities

clubs, and study groups for children; and performing arts presentations. The use of volunteers is more frequent in art than in any other type of museum. For instance, 67 per cent of the art museums with tours for school groups used volunteers to conduct the program, compared with 44 per cent of science, 38 per cent of art/history, 35 per cent of other combined, and 25 per cent of history museums. Similarly, presentations at schools were made by volunteers in 59 per cent of the art museums with this program, contrasted with 36 per cent of art/history, 32 per cent of both science and other combined, and 26 per cent of history. The percentage of museums using volunteers did not vary significantly with budget size except that volunteers were used more frequently for school and general group tours in the large budget museums.

Figure 25A

Increases or Decreases in Educational Activities Since 1966, by Governing Authority

Base: The 96% of museums that were open in 1966



*Less than 0.5% decreased activities

Although paid staff were involved in educational and cultural activities in the great majority of museums, in some cases volunteers were the sole source of manpower. For example, in 24 per cent of the museums with presentations at schools and in 19 per cent of the museums with guided tours for school classes, paid staff were not involved and the participation of contract paid staff was minimal. Clearly, without the services of volunteers a considerable number of museums would be forced to restrict severely their educational programs. (See pp. 87-94 for detailed description of volunteer participation in museums.)

Other Museum Activities

In examining the educational and cultural activities of museums, the survey also investigated the types of programs conducted in cooperation with colleges and universities, and the extent to which museums themselves are involved in research and publication.

Aside from the nine per cent of museums governed by a college or university, 30 per cent had joint programs with these institutions.[1] The variations within museum type show that art and science museums were associated with colleges and universities more often than history museums, either through the governing authority (21 per cent of art and 16 per cent of science, compared with two per cent of history) or through joint programs (38 per cent of art and 42 per cent of science, compared with 16 per cent of history). In addition to the seven per cent of other combined museums governed by a college or university, a relatively high 46 per cent had joint programs.[2] Five per cent of the art/history museums are governed by educational institutions and another 26 per cent had joint programs.

As with many other kinds of museum activities, the incidence of joint programs is closely related to budget size. Only 16 per cent of the museums with budgets under $50,000 conducted joint programs, while more than half of the museums with budgets of $250,000 and over, including 70 per cent of the $1,000,000 and over museums, offered them. In addition to the 90 per cent of educational institution museums that are governed by a college or university, seven per cent had joint programs. Thirty-seven per cent of the private nonprofit and 27 per cent of the government museums were associated with colleges and universities through joint programs.

Out of a list of 11 activities, the ones conducted by the largest percentages of those museums affiliated with colleges or universities, either through governing authority or joint programs, were non-credit work experience (61 per cent) and research at the undergraduate level (58 per cent) or the graduate level (55 per cent). Forty-seven per cent of the museums offered work experience for credit at the undergraduate level; 45 per cent offered credit courses taught in the museum. Joint training programs for professional museum workers were offered by the smallest percentage (24 per cent) of museums.

Research was considered by approximately two out of three museums to be a minor (43 per cent) or an incidental (22 per cent) activity. One in three regarded it as a primary (four per cent) or major (29 per cent) function. In educational institution museums and museums with budgets of $500,000 and over, more than half of the museums considered research a primary or major function.

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[1] The 10 per cent of all museums under the governing authority of educational institutions includes one per cent governed by schools below the college or university level.

[2] Eleven per cent of the other combined museums are governed by educational institutions: seven per cent by a college or university and four per cent by schools below the college or university level.

Because research is an ancillary activity for many museums, the impact of budget size is predictably strong. Approximately one out of four museums with budgets under $50,000 reported that research is a primary (three per cent) or major (21 per cent) activity; this increases markedly in the $1,000,000 and over museums, with 11 per cent considering it a primary function and another 62 per cent a major function. A similar pattern appears when examining the three major types of museums by budget size. The proportion of art museums that regarded research as a primary or major activity rises sharply from 13 per cent of those with budgets under $50,000 to 73 per cent of those with budgets of $500,000 and over; in history museums, it increases from 25 per cent to 87 per cent. In science, the proportion increases from 13 per cent of the under $100,000 museums to 54 per cent of those with budgets of $500,000 and over. (It should be noted here that the science category includes two distinct types of museums which differ greatly in terms of research: the science or technology center with exhibitions generally requiring minimal or no basic research, and the natural history museum which is strongly research oriented.)

Slightly more than one-third (35 per cent) of the museums undertook or sponsored formal research projects during FY 1971–72. This percentage increased substantially in educational institution museums (50 per cent) and museums with budgets of $250,000 and over (ranging from 60 per cent of the $250,000 to $499,999 museums to 78 per cent of the $1,000,000 and over.)

In the question on the level of research activity, the term "research" was not defined. Although it was intended that research be interpreted as an activity leading to the creation of new knowledge, it appears that a number of directors took a broader view. As a result, some consultants found the level of research activity surprisingly high in certain categories, particularly art museums. Research was considered a primary or major activity by approximately 30 per cent of art as well as history and science museums.

Publications are one means by which a museum can expand or supplement its educational activities. Nearly half (46 per cent) of the museums published a formal annual or biennial report and almost two-thirds (63 per cent) published books, booklets, or regular periodicals. Twenty-two per cent published exhibition catalogues, 22 per cent scholarly or technical papers, and 11 per cent catalogues of collections. Predictably, the percentage of museums publishing materials increases substantially with budget size. Among museum types there is one noticeable variation in materials published: The majority (61 per cent) of art museums published exhibition catalogues, contrasted with only eight per cent of both history and science museums. This is understandable in view of the fact that art museums exhibit borrowed objects more frequently than either history or science.

Chapter 4 Attendance, Accessibility, Admissions

Introduction

Attendance figures are one measure of the museum's success in discharging its obligations to the public. According to the survey findings, a total of 308,205,000 visits were made to the 1,821 museums in FY 1971–72. This large attendance figure reflects not only the extent of public demand on America's museums, but also the public's response to the unique experiences offered by museums. While the majority (65 per cent) of museums were open about the same number of hours in FY 1971–72 as they were in 1966, 24 per cent had increased their hours in this period. Only 11 per cent were open fewer hours.

In FY 1971–72, 59 per cent of the museums had free admission at all times. Thirty-seven per cent charged admission, and four per cent requested a donation. Although it is commonly assumed that charging admission is a relatively new museum practice, 76 per cent of the museums charging had been doing so for more than five years. Among directors of museums with free admission about half felt charging would lead to a significant decrease in attendance. However, when this question was asked of directors of museums that do charge only 17 per cent indicated that this policy had in fact reduced attendance markedly.

When attendance increases, there are added demands placed on the museum's staff and facilities. Yet, nine out of ten of the nation's museum directors reported that they are interested in attracting more visitors to their museums.

This chapter, in addition to reporting figures on the size and composition of the museum audience, treats a variety of factors affecting the nature of the audience. It deals with the question of accessibility in terms of the amount of time museum facilities are open to the public. It investigates the admission policies of museums and their effects on the size and makeup of the audience. It discusses membership policies. Finally, it examines the directors' interest in increasing attendance at their museums and specific efforts to attract larger audiences.

Attendance

There is relatively little hard data on actual attendance levels in museums. Only about 30 per cent of the museums interviewed were able to base their responses to attendance questions on actual counts. Although the percentage of museums using actual counts increases from 25 per cent of the under $50,000 museums to approximately 50 per cent of the $1,000,000 and over museums, the incidence of keeping accurate attendance records is not discernibly high whether examined by museum type, budget size, or governing authority. This understandably accounts for the wide fluctuations in previously reported attendance figures.

Each director was asked to provide for FY 1971–72 the total attendance, paid and free, at the museum's permanent facilities. Included in this attendance were general attendance by adults and children, including attendance at special exhibitions; attendance by school class groups; and attendance at organized activities such as workshops, classes, and performing arts presentations. The list excluded attendance at traveling exhibitions developed and sent out by the museum.[1] **All figures on attendance represent museum visits, as distinguished from museum visitors.**

Some information on the number of actual visitors was obtained in the Associated Councils of the Arts' national public study. It was found that 56 per cent of the adult public (16 years of age and over) visited on the average of at least once a year a history museum, historic building or site; 49 per cent a science or natural history museum; and 48 per cent an art museum. Twenty-two per cent of the public visited on the average of three or more times a year at least one of these kinds of museums. The study also found that the majority (67 per cent) of the public feels it is very important or somewhat important to have these institutions readily accessible.

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[1] The consultants thought these figures, if available, would be questionable and would likely result in duplicate counts since most traveling exhibitions originate in and travel to museums.

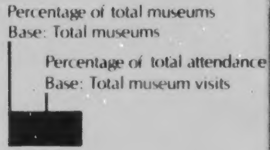
In about half (53 per cent) of the museums, the total attendance in FY 1971–72 ranged from 10,000 to 99,999. Thirty per cent had

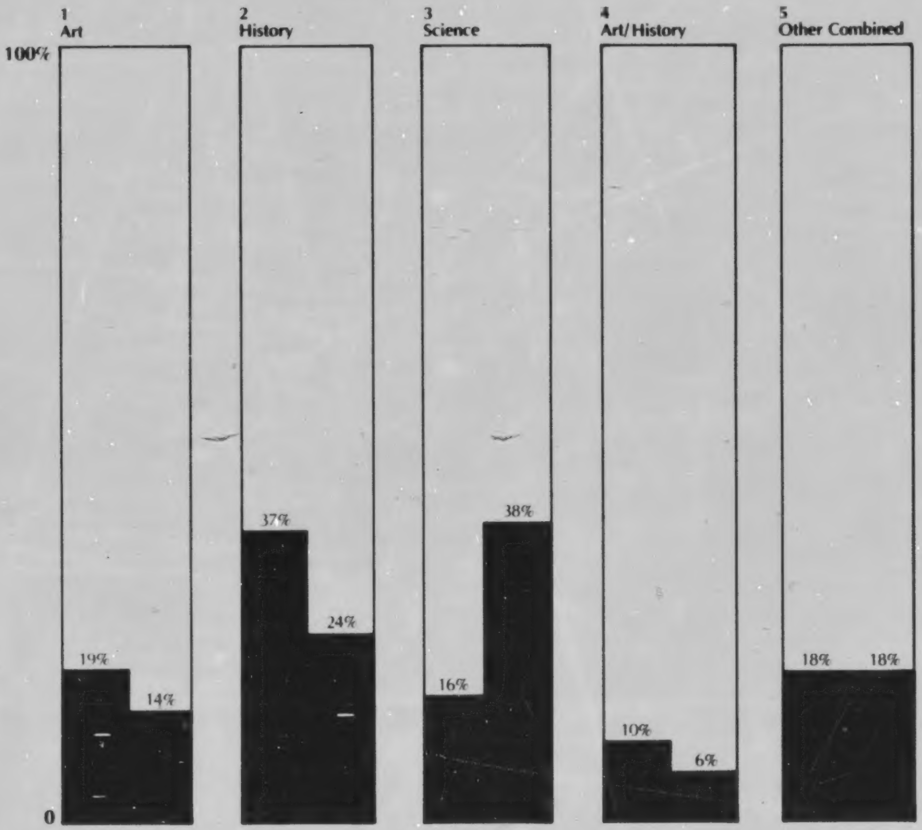
Figure 26

Attendance by Museum Type, FY 1971-72

Total museum visits
308,205,000

1. 43,024,000
2. 74,876,000
3. 117,039,000
4. 17,506,000
5. 55,760,000

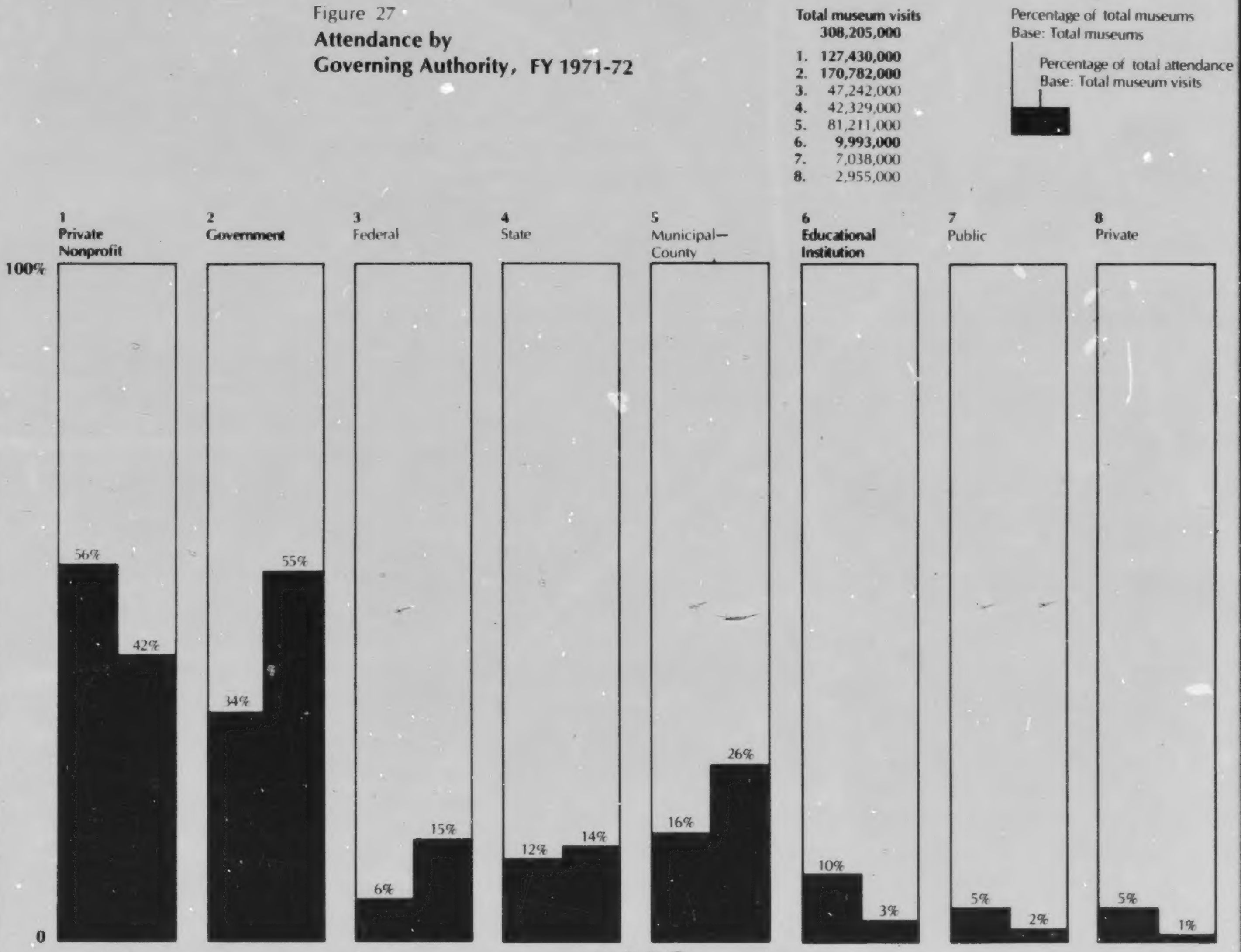

Percentage of total museums
Base: Total museums
Percentage of total attendance
Base: Total museum visits



a total attendance of 100,000 or more; only 17 per cent had less than 10,000.

Out of the total 308,205,000 visits made to the museums, 38 per cent were to science museums, 24 per cent to history museums, 18 per cent to other combined museums, 14 per cent to art museums, and six per cent to art/history museums. (Fig. 26, p. 48.) Thus, science museums, although representing a smaller percentage of all museums than art, history, or other combined, drew the largest single percentage of total attendance. A comparison of attendance

Figure 27
Attendance by Governing Authority, FY 1971-72

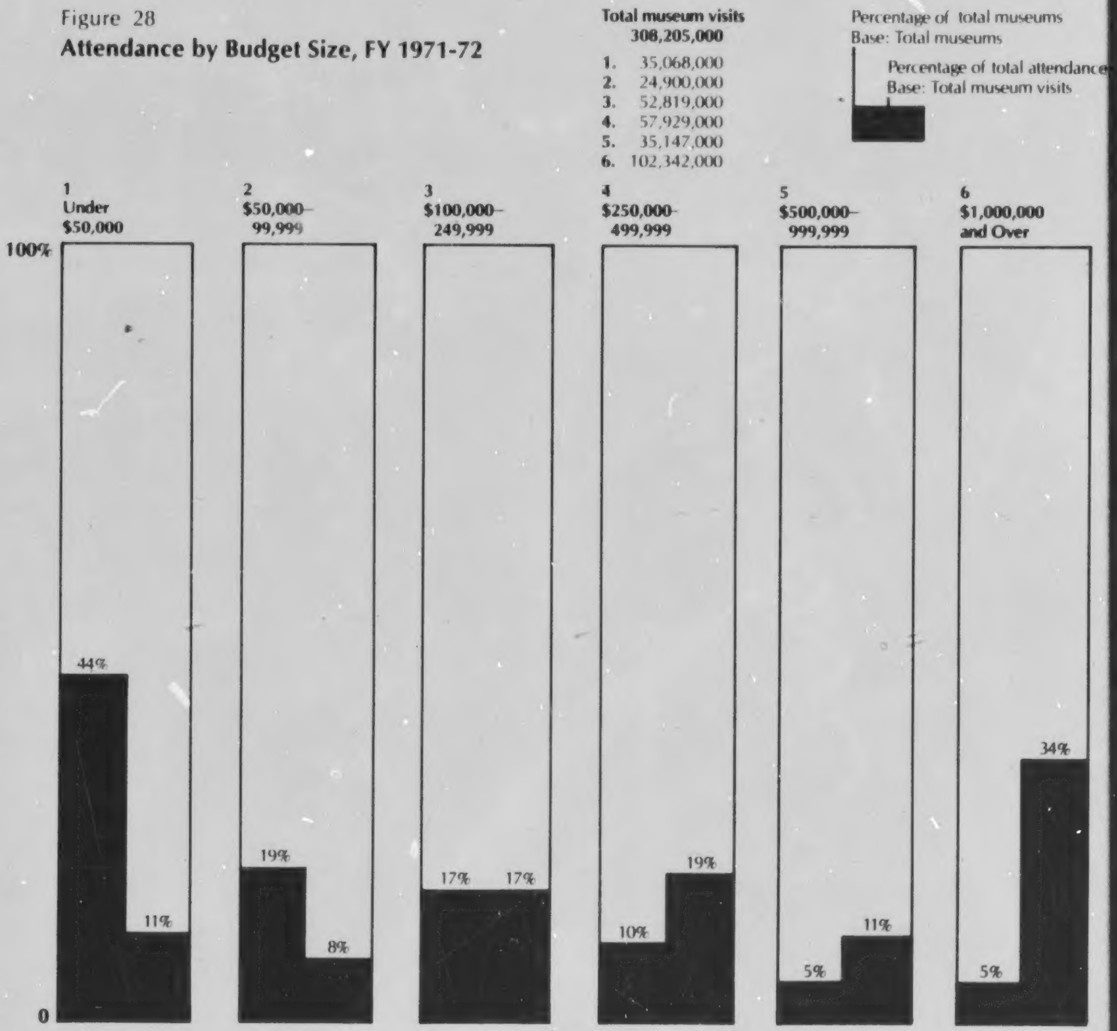


Total museum visits	308,205,000
1.	**127,430,000**
2.	**170,782,000**
3.	47,242,000
4.	42,329,000
5.	81,211,000
6.	**9,993,000**
7.	7,038,000
8.	2,955,000

figures by governing authority shows that a majority (55 per cent) of all museum visits were made to government museums, which represent 34 per cent of all museums. (Twenty-six per cent of total visits were made to municipal-county museums, 15 per cent to federal museums, and 14 per cent to state museums.) (Fig. 27, p. 49.) Private nonprofit museums, which account for more than half of all museums, drew 42 per cent of the total attendance. Educational institution museums, representing 10 per cent of all museums, drew only three per cent.

A comparison of attendance figures by budget size demonstrates the impact of the

Figure 28
Attendance by Budget Size, FY 1971-72

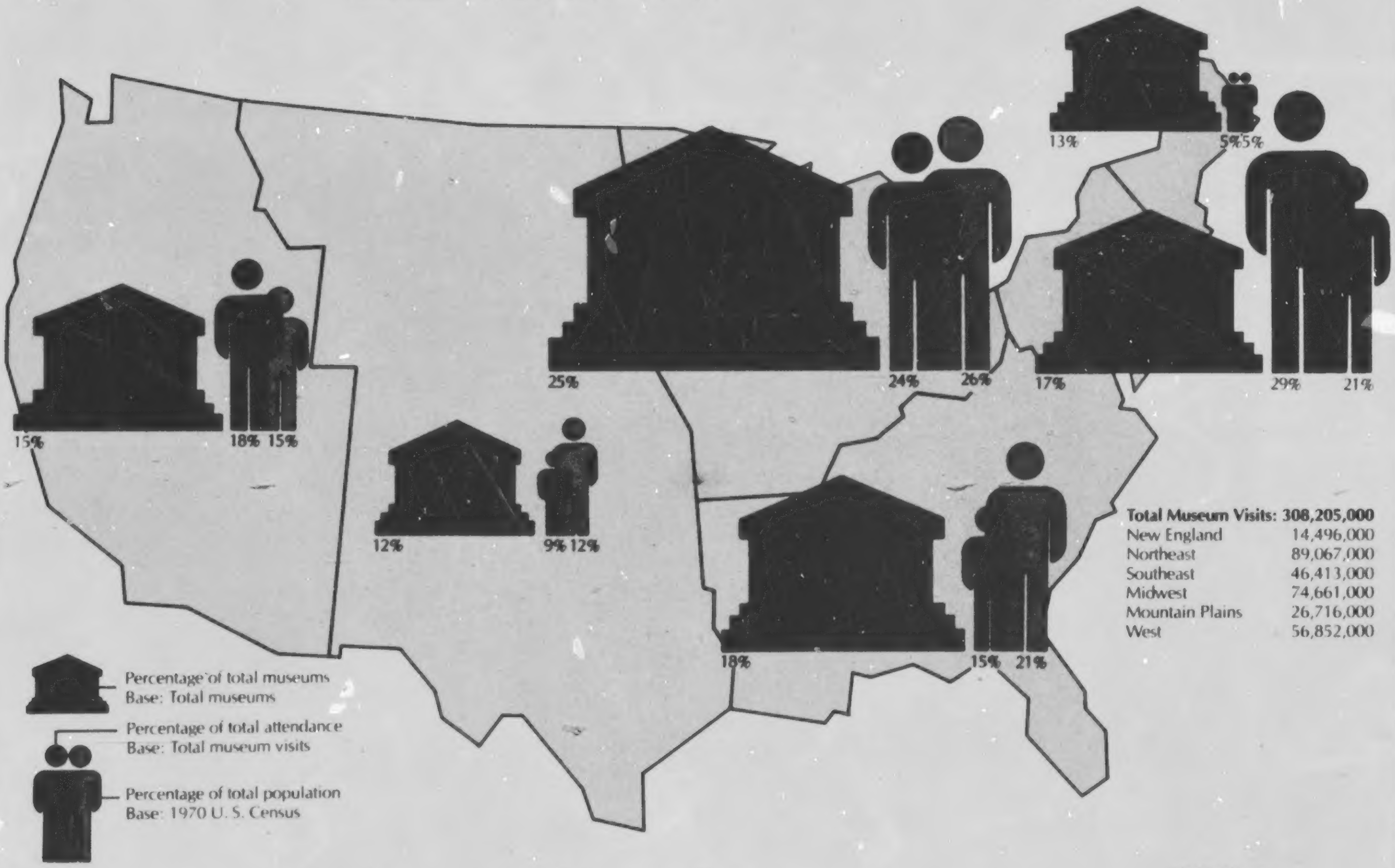


larger museums on the pattern of attendance. (Fig. 28, p. 50.) Museums with budgets of $500,000 and over, which represent only 10 per cent of the nation's museums, accounted for 45 per cent of the total attendance. Museums with budgets under $50,000, which represent 44 per cent of the museums, accounted for 11 per cent. A similar pattern occurs in the distribution of attendance figures by region. (Fig. 29, p. 51.)

The Northeast, with the highest percentage of the $500,000 and over museums, had 29 per cent of the total attendance—proportionately higher than either its share of museums (17 per cent) or population (21 per cent). New England, with a much lower percentage of large museums, had five per cent of the attendance—proportionately lower than its share of museums (13 per cent), but identical to its share of population.

Figure 29

Attendance by Region, FY 1971-72


13%
5% 5%
25%
24% 26%
17%
29% 21%
15%
18% 15%
12%
9% 12%
18%
15% 21%
Percentage of total museums
Base: Total museums
Percentage of total attendance
Base: Total museum visits
Percentage of total population
Base: 1970 U. S. Census

Total Museum Visits:	**308,205,000**
New England	14,496,000
Northeast	89,067,000
Southeast	46,413,000
Midwest	74,661,000
Mountain Plains	26,716,000
West	56,852,000

00064.

Eighty per cent of the total museum attendance was classified as general attendance, which includes people of all ages. Elementary and secondary school classes represented 15 per cent of the 308,205,000 visits, with the remaining five per cent divided between attendance at performing arts presentations and adult workshops and classes. The kind of attendance varies little among museum types, except that art museums had a somewhat lower proportion of school visits and, along with other combined museums, a slightly higher proportion of attendance at performing arts presentations.

The proportion of total attendance characterized as general increases with budget size from 70 per cent in the under $50,000 museums to 86 per cent in the $1,000,000 and over museums, while school visits decrease on this scale from 21 to 11 per cent. Attendance at performing arts presentations and adult classes remains consistently low in all budget categories. Government museums had a higher proportion (83 per cent) of general attendance than private nonprofit (76 per cent) or educational institution (73 per cent) museums. A more striking variation in type of attendance occurred within government museums, with federal museums having the lowest proportion of school visits (eight per cent) of all museum categories.

While most museums were unable to provide specific information on the proportions of general attendance represented by adult and children's visits, the survey did identify the groups to which museums primarily direct their regularly scheduled activities. More than half (56 per cent) designed their programs for all ages equally, and another 24 per cent developed them primarily for adults, including university and college students. Eleven per cent of the museums directed programs to elementary school children, three per cent to secondary school students, and the remaining six per cent to both these groups. Science museums, which as noted earlier strongly emphasize providing instruction to the young as a museum function, developed programs for elementary and secondary school students more frequently than any other type of museum. The percentage of museums developing programs primarily for adults was noticeably higher in art (46 per cent) than in history (18 per cent) or science (17 per cent).

Accessibility of the Museum

Museums are open an average of approximately 11 months a year and more than 45 hours a week.[2] In FY 1971–72, 79 per cent of the museums were open during all 12 months and 67 per cent were open 41 or more hours a week. Among museum types, the percentage of museums open all 12 months ranged between 71 per cent in art and 95 per cent in science. Eighty-seven per cent of the science museums were open 41 or more hours a week, compared with 74 per cent of other combined, 63 per cent of history, 58 per cent of art/history, and 54 per cent of art.

While only 11 per cent of the museums had reduced the number of hours open to the public since 1966, more than twice this number (24 per cent) had increased their hours. (Fig. 30, p. 53.) Sixty-five per cent of the museums were open about the same number of hours as they were in 1966. The most marked variations in this pattern occur in federal museums, where a higher than average 23 per cent were open fewer hours in 1971–72 than in 1966, and in other combined museums, where a higher than average 34 per cent were open more hours.

Only 20 per cent of all museums were open

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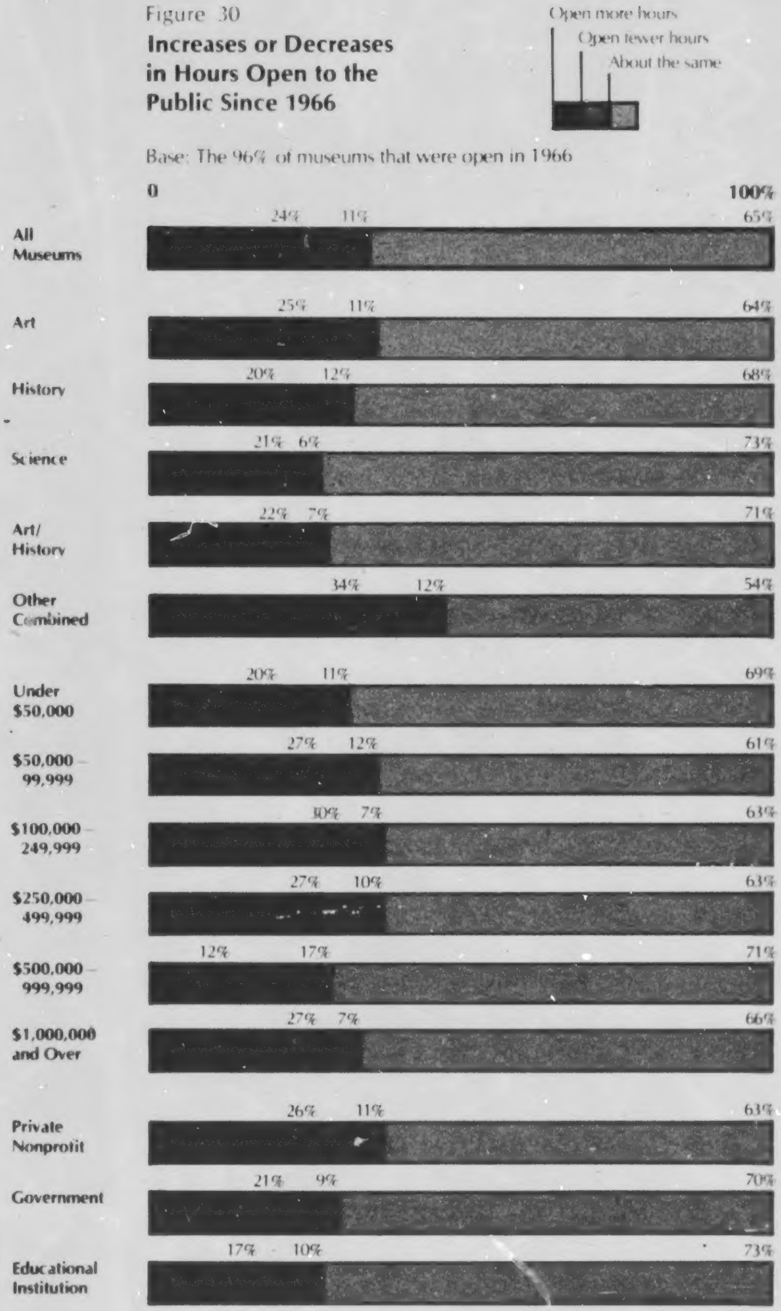
[2] By definition, all museums included in this survey were open to the public on a regularly scheduled basis three months or more per year and a minimum of 25 hours per week during at least three months of the year.

Figure 30

Increases or Decreases in Hours Open to the Public Since 1966



at least one evening a week. Among museum types, this percentage is highest in art (37 per cent) and science (28 per cent) and lowest in history (nine per cent). The percentage of museums open a minimum of one evening a week increases with budget size from 15 per cent of the under $100,000 museums to about one-third of the $500,000 and over museums. Thirty-two per cent of the educational institution museums were open in the evening, compared with 19 per cent of the private nonprofit and 18 per cent of the government museums.

The primary reasons given by museums for not having evening hours were expected low attendance/lack of demand and, more importantly, lack of funds for staff and security. These same reasons were cited by the approximately one-third of museums without evening hours that had tried opening in the evening.

The average museum is open a sufficient amount of time to provide easy access for the public. However, it is probable that with so few museums open in the evening many people, especially adults, must limit their visits to the weekends. The consequent crowding of museums, particularly in urban areas, could have an overall negative effect on total museum attendance. Although a substantial number of museums that tried opening in the evening cited low attendance as a reason for discontinuing this practice, it is not known what efforts were made to publicize evening hours or for what length of time the museum experimented with the policy. In connection with this reported low attendance, it may be interesting to note that the Associated Councils of the Arts' national public study found that 55 per cent of the adult public did not like to go to downtown areas after dark because they felt it was inconvenient and dangerous.

Evening hours and evening attendance were cited by the museum consultants as subjects worthy of further investigation.

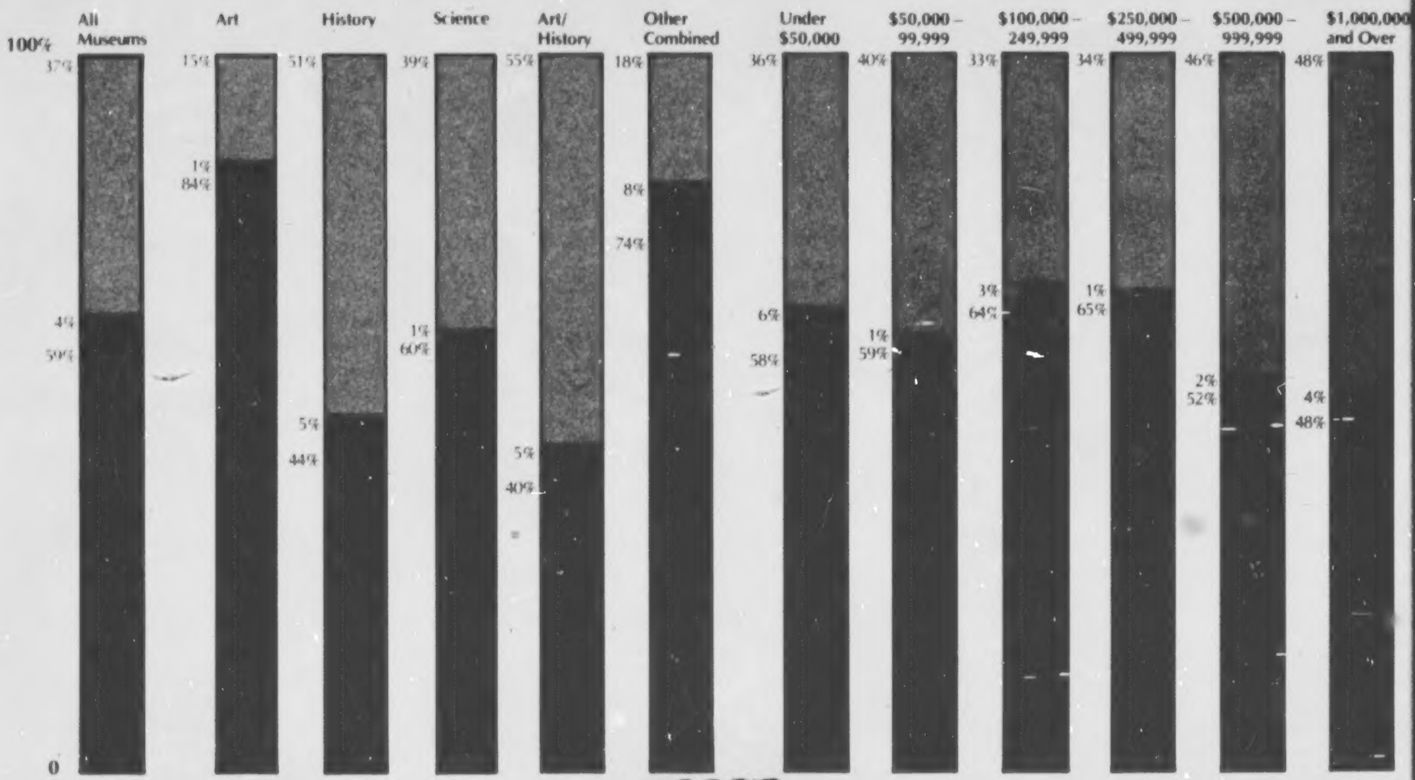
Admission Policies

One factor affecting museum attendance and accessibility is whether or not a visitor is charged an admission fee. In FY 1971–72, the majority (59 per cent) of museums had free admission at all times. Thirty-seven per cent charged an admission fee, and four per cent requested a donation. (Fig. 31, p. 54; Fig. 31A, p. 55.)

Although it is commonly assumed that the charging of admission fees is a relatively new museum practice, 76 per cent of those charging had been doing so for more than five years, while only four per cent had been doing so for less than one year.[3] Asking for

Figure 31
Admission Policies, by Museum Type and Budget Size

Base: Total museums



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[3] The survey did not determine if a museum had at one time charged a fee but later discontinued the practice.

a donation is a more recent practice, but even here 57 per cent had had this policy for more than five years compared with 27 per cent for less than one year.

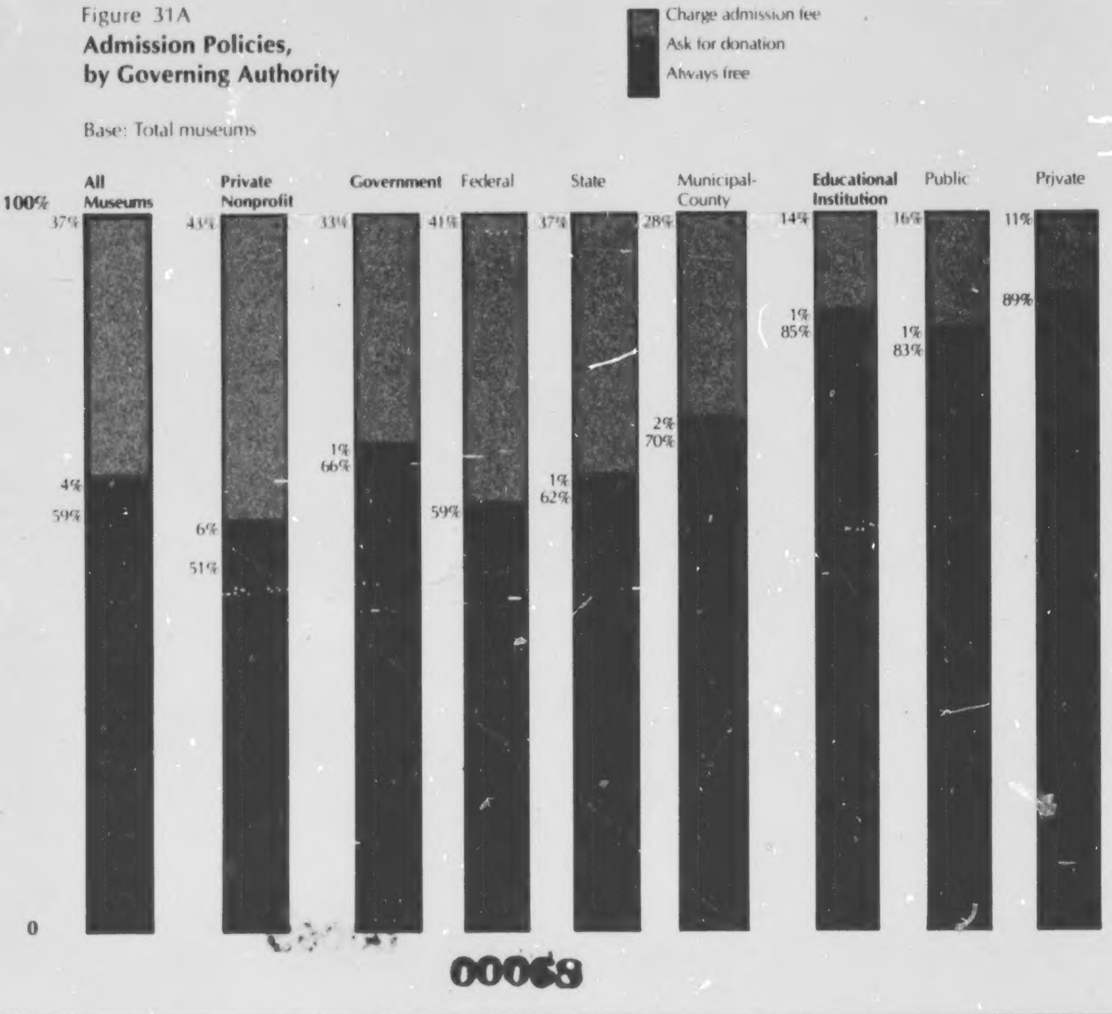
The percentage of museums having free admission at all times is higher in art (84 per cent) than in science (60 per cent) or history (44 per cent). (Fig. 31, p. 54.)

Charging for admission is, conversely, a more frequent practice in history (51 per cent) than in science (39 per cent) or art (15 per cent). Certain types of history museums, such as historic sites and museum villages, traditionally charge admission fees. Other types of history museums are less likely to charge. History museums also request donations more often (five per

Figure 31A

Admission Policies, by Governing Authority

Base: Total museums



cent, compared with one per cent of both art and science museums). The public is admitted free in 40 per cent of the art/history and 74 per cent of the other combined museums. Fifty-five per cent of the art/history museums charge and another five per cent request a donation; 18 per cent of the other combined museums charge and eight per cent request a donation.

Among all museums, budget size has surprisingly little effect on admission policies. However, when the three major museum types are examined by budget size, the incidence of charging increases steadily with size in art (from four per cent of the under $50,000 museums to 31 per cent of the $500,000 and over) and in science (from 25 per cent of the under $100,000 to 63 per cent of the $500,000 and over.) There is little variation in histor[illegible] the percentage charging admission remaining consistently high in all budget categories (ranging between 45 per cent of the $100,000 to $499,999 group and 68 per cent of the $50,000 to $99,999). Among governing authorities, private nonprofit museums either charge or request a donation (43 per cent and six per cent, respectively) more often than government museums (33 per cent and one per cent) or educational institution museums (14 per cent and one per cent). (Fig. 31A, p. 55.)

Directors were asked what effect they thought charging a fee or requesting a donation would have, or did have, on attendance at their museums. A majority felt it would, or did, decrease attendance either significantly (37 per cent) or somewhat (21 per cent). Thirty-six per cent felt it would, or did, have little effect on attendance. Among directors of those museums with free admission, about half (51 per cent) felt charging would lead to a significant decrease in attendance, and another 23 per cent somewhat of a decrease. However, when this question was asked of directors of museums that charge admission, only 17 per cent indicated that this policy had in fact reduced attendance markedly and about the same percentage (18 per cent) reported it had decreased attendance somewhat. The majority (65 per cent) felt it had had little effect. Although the survey did not investigate this, consultants noted that instituting admission fees may result in an initial drop in attendance followed by a return to former attendance levels.

Regarding the effect of admission fees on composition of the museum audience, 59 per cent of all directors felt charging a fee would, or did, change audience composition. Seventy per cent of the directors of museums with free admission felt this way. And 44 per cent of the directors of museums charging a fee and 50 per cent of those requesting a donation agreed that a change had occurred. But while these directors felt that their museums' admission policies had produced positive changes—such as continuing to attract people who are interested in the museum but keeping out loiterers and vandals—the directors of museums with free admission emphasized the possible negative effects of charging, such as deterring students, young people, and the poor from visiting the museum. According to the consultants, a number of museums that do charge have taken into account these possible negative effects and are minimizing them through means such as discounted admission fees and specified times when no admission is charged.

Presumably, it was financial need that often dictated the change from a policy of free admission to one of charging. Considering the impact of admission charges on income[4] as well as on attendance, it is interesting that less than half (43 per cent) of the museums that charge or ask for a donation first conducted research on the ramifications of this policy. Consultants have indicated

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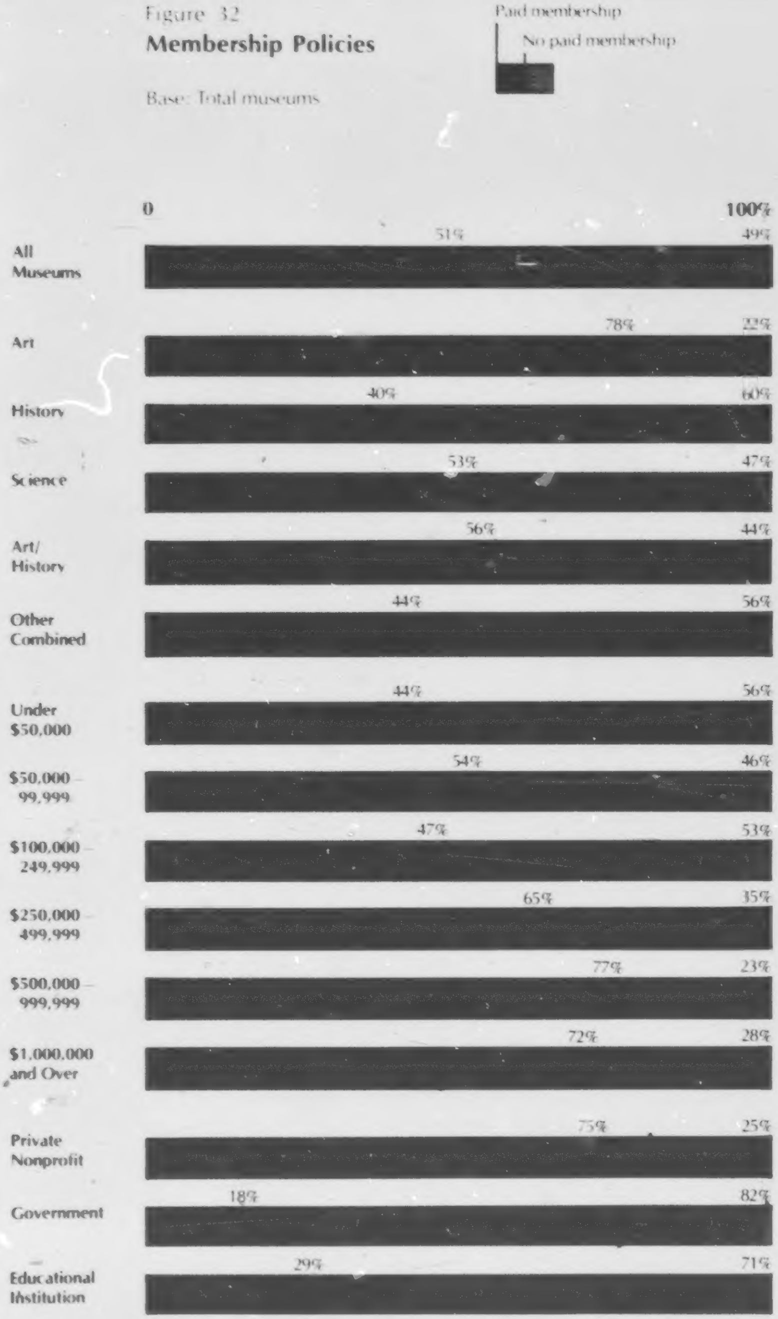
[4] In FY 1971-72, admission fees for general and special exhibitions accounted for $46.3 million, or nine per cent, of total museum income.

Figure 32
Membership Policies

Base: Total museums



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that additional research on admission policies, especially the factors determining these policies and the effect of these policies on attendance and finances, would be of value to the field.

Membership Policies

It would seem that an active membership could have a positive effect on attendance, contributions, and general support of the museum. Yet, just 51 per cent of all museums have a paid membership. (Fig. 32, p. 57.) The incidence of paid memberships appears to be related most closely to governing authority and budget size. Seventy-five per cent of the private nonprofit museums had a paid membership, contrasted with 29 per cent of the educational institution museums and 18 per cent of all government museums. (Twenty-eight per cent of the municipal-county, 13 per cent of the state, and four per cent of the federal museums had paid memberships.) The percentage of museums with a paid membership generally increases with budget size, from 44 per cent of the under $50,000 museums to 77 per cent of the $500,000 to $999,999 museums and 72 per cent of the $1,000,000 and over. Among museum types, art has the highest proportion (78 per cent) of museums with a paid membership. Art museums also have a relatively high proportion of large budget and of private nonprofit museums. The incidence of paid memberships is lowest in history (40 per cent).

Budget size also influences the actual number of paid members. More than one-third (37 per cent) of the museums with a paid membership reported a total of 1,000 or more members (individuals and organizations). This percentage rises steadily with budget size from 15 per cent in the under $50,000 museums to 86 per cent in the $1,000,000 and over museums. (Fifty-three per cent of these largest museums had at least 5,000 members,

Figure 33

Percentage of Museums that Made Special Efforts to Attract Certain Groups

Base: Total museums

	Senior citizens	Blacks	Spanish Americans	Other minority groups	Economically disadvantaged
	%	%	%	%	%
All Museums	31	29	16	18	27
Art	36	49	19	24	33
History	28	21	9	12	24
Science	27	23	15	12	30
Art/History	27	25	20	13	19
Other Combined	40	33	25	33	30
Under $50,000	28	25	12	15	23
$50,000–99,999	29	28	18	21	28
$100,000–249,999	28	27	13	15	24
$250,000–499,999	54	37	20	25	41
$500,000–999,999	32	46	22	27	35
$1,000,000 and Over	40	51	34	29	41
Private Nonprofit	35	32	18	20	31
Government	28	22	11	15	24
Federal	37	35	16	14	36
State	27	22	8	19	26
Municipal-County	26	17	12	13	18
Educational Institution	22	35	17	21	16
Public	20	18	9	19	12
Private	24	56	27	24	20
New England	25	21	13	18	24
Northeast	37	36	15	14	36
Southeast	25	35	7	12	26
Midwest	40	30	15	20	31
Mountain Plains	24	19	16	17	18
West	28	27	30	30	21

Multiple response question: percentages total more than 100.

compared with only one per cent of the smallest ones.)

In 36 per cent of those museums with a paid membership, the annual fee charged for the membership category with the most members was less than $10.00. In 35 per cent, the fee ranged from $10.00 to $14.99, and in 24 per cent from $15.00 to $24.99. Five per cent charged $25.00 or more.

Increasing Museum Attendance

The survey findings show that the vast majority (90 per cent) of the nation's museum directors would like to have more people visit their museums. *Ten per cent of the directors reported that their museums were unable to accommodate more than the existing number of visitors.* The only measurable differences in responses occurred within government museums: 93 per cent of the directors of municipal-county and 88 per cent of the directors of state museums expressed an interest in having more visitors, compared with a lower 77 per cent of directors of federal museums. Of those directors interested in having a larger general attendance, 70 per cent indicated that they were trying to attract more visitors through publicity, primarily press releases and news features, and to a much lesser extent through advertising. One other possible means of encouraging museum attendance was noted in the Associated Councils of the Arts' national public study: Forty-four per cent of the public expressed an interest in joining a group that organized trips to museums, or famous buildings and historical sites, and provided a guide.

It is interesting to note a variety of other factors that bear on museum attendance. The museum survey findings show that educational programs have increased significantly since 1966. The Associated Councils of the Arts' survey indicates that today's young people are much more likely than their elders to have visited art museums (and it might safely be assumed other types of museums as well) while they were growing up. Furthermore, a substantial number of the public surveyed who had gone on school field trips to museums and other cultural institutions reported that these trips had stimulated their interest. Thus, if educational programs continue to increase, and if more young people are involved and their interest stimulated, an upward trend in overall museum attendance will likely result.

Regarding the museums' efforts to expand their audiences, the findings show that no more than one-third of all museums had made special efforts to attract any one of five given groups: senior citizens, Blacks, Spanish Americans, other minority groups, or the economically disadvantaged. (Fig. 33, p. 58.) Of all museum types, art and other combined were found to be the most actively involved in efforts to attract particular groups to the museum. Among budget sizes, the incidence of special efforts was highest in the $250,000 and over museums; among governing authorities, it generally was highest in private nonprofit, federal, and private educational institution museums. Blacks were the subject of special efforts primarily in the Northeast and the Southeast, Spanish Americans in the West, and senior citizens in the Midwest and Northeast. Most often, the efforts to attract specific groups to the museum involved special exhibitions or programs, contacts with group organizations, and other activities including free or reduced admission for senior citizens and the economically disadvantaged, and bilingual information materials such as brochures or labels for Spanish Americans.

Consultants have suggested that efforts to attract different segments of the population have contributed to the development of new institutions within the field as well as new museum audiences and increased attendance.

Chapter 5

Collections and Exhibitions

Introduction

In FY 1971–72, more than two-thirds of the nation's museums had special exhibitions, most of which were developed by the individual museum rather than by an outside source. A majority of the 32 per cent of museums that did not have special exhibitions would like to offer them but are unable to do so primarily because they lack space and funds. One-third of the museums sent out traveling exhibitions during the year, most frequently to other museums and universities or colleges. The survey findings show that the frequency with which museums are exchanging objects has increased since 1966: Of the 99 per cent of museums that borrow and/or loan objects, 29 per cent reported an increase in this practice. Only nine per cent reported a decline, citing as the major reasons high cost and, more importantly, risk of damage or loss.

The first part of this chapter is concerned with the proportion of the total permanent collection exhibited in FY 1971–72. Here it is important to note that the survey did not undertake an investigation of the number of objects in the collection or of the proportion of the collection catalogued, primarily because the consultants predicted considerable difficulty in gathering useful data in a survey of this scope. The second part of this chapter examines the development of special exhibitions and traveling exhibitions, focusing principally on the sources of objects exhibited and recipients of objects loaned. It also discusses increases and decreases in the exchange of objects since 1966.

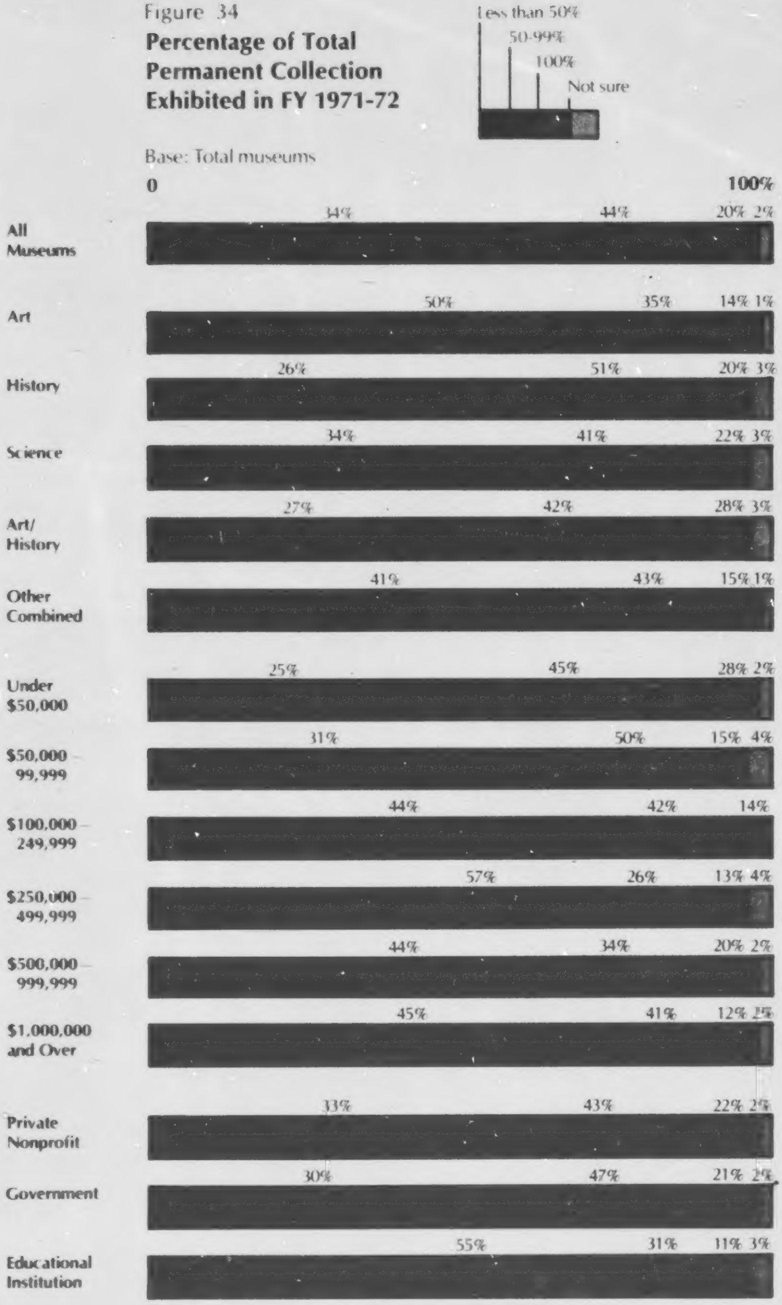
Exhibition of the Permanent Collection

During FY 1971–72, 20 per cent of the museums exhibited the entire permanent collection. (Fig. 34, p. 62.) Forty-four per cent exhibited from 50 to 99 per cent of the collection in this period, while 34 per cent exhibited less than half. The average percentage of the total permanent collection shown was 62 per cent. In two-thirds (66 per cent) of those museums that exhibited less than 100 per cent of the collection during the year, the items in storage were used for research by scholars other than those on the museum staff. (The survey did not inquire about the ongoing use of items in storage by scholars on the museum staff.)

The most interesting variations in the percentage of the total collection exhibited during the year occurred among museum types and governing authorities. A considerably higher percentage of museums in history and science than in art exhibited at least half of the collection. Fifty-one per cent of the history museums exhibited from 50 to 99 per cent and another 20 per cent the full collection. (Consultants have pointed out that historic sites and museum villages traditionally exhibit a substantially larger percentage of their collections than the more conventional type of history museum.) The respective figures for science museums were just slightly lower, with 41 per cent exhibiting from 50 to 99 per cent of the collection and 22 per cent the entire collection. In contrast, 35 per cent of the art museums exhibited from 50 to 99 per cent and only 14 per cent the full collection.

It is important to recall, particularly in this chapter, the diversity of museums included in the science category. Natural history museums, which are largely research oriented and may therefore exhibit to the public only a small proportion of their total collection, contrast sharply with science and technology centers, zoos, aquariums, planetariums, and botanical gardens which regularly exhibit a large proportion of their collection. In some areas of the survey, such as those concerning the museum collection, the consultants would have preferred that natural history museums be treated as a separate category. However, the survey was designed to reflect

Figure 34
Percentage of Total Permanent Collection Exhibited in FY 1971-72



accurately all science museums as one group, using the conventional grouping of institutions within that category. As a consequence, any attempt to break out a particular kind of institution from the science category as treated in this survey would result in inaccurate representation. As noted earlier, it is suggested that refinement of this science grouping be considered in future research efforts.

Among governing authorities, government and private nonprofit museums exhibited a larger percentage of the total collection than did educational institution museums. Forty-seven per cent of the government museums and 43 per cent of the private nonprofit museums exhibited from 50 to 99 per cent of the collection, compared with 31 per cent of the educational institution museums. The full collection was exhibited by a respective 21 and 22 per cent of the government and private nonprofit museums, but by only 11 per cent of the educational institution museums.

There are a number of reasons why each individual item in a museum's permanent collection is not displayed during the year. Items such as textiles, watercolors, prints, and drawings deteriorate if continually exposed to light and other atmospheric conditions. Also, depending on the type of museum and the size of its collection, the inclusion of certain objects in an exhibit not only can result in duplication and misuse of existing space but also can detract from the intended focus and meaning of the particular exhibit.

Recognizing that part of a museum's collection may not have been exhibited for some or all of the above reasons, the survey singled out six specific reasons and asked the directors what percentage of the unexhibited collection was not shown for each reason. (Fig. 35, p. 63.)

Figure 35

Proportion of Total Permanent Collection Not Exhibited in FY 1971-72 by Reason for Not Being Exhibited

Base: The 78% of museums that exhibited less than 100% of the permanent collection Numbers on the table represent the percentage of the collection not exhibited	Lack of space	Insufficient staff	Works or specimens of secondary interest or importance	Research collection not intended or suitable for exhibition	Collection not in good condition	On exhibit away from museum
	%	%	%	%	%	%
All Museums	51	34	30	25	21	10
Art	53	27	39	16	17	14
History	47	32	27	33	22	8
Science	61	41	30	27	30	13
Art/History	51	29	24	27	20	8
Other Combined	51	37	25	16	19	7
Under $50,000	52	34	27	27	22	12
$50,000–99,999	54	38	34	27	20	8
$100,000–249,999	48	35	31	20	22	8
$250,000–499,999	53	33	27	23	19	13
$500,000–999,999	51	20	32	17	16	10
$1,000,000 and Over	44	21	30	26	19	15
Private Nonprofit	50	33	30	25	19	10
Government	53	33	28	23	25	9
Federal	39	31	34	18	14	8
State	57	42	27	31	24	12
Municipal-County	53	26	26	19	28	8
Educational Institution	55	38	35	25	20	12
Public	63	45	29	37	21	10
Private	47	32	39	10	19	13

Multiple response question; percentages total more than 100.

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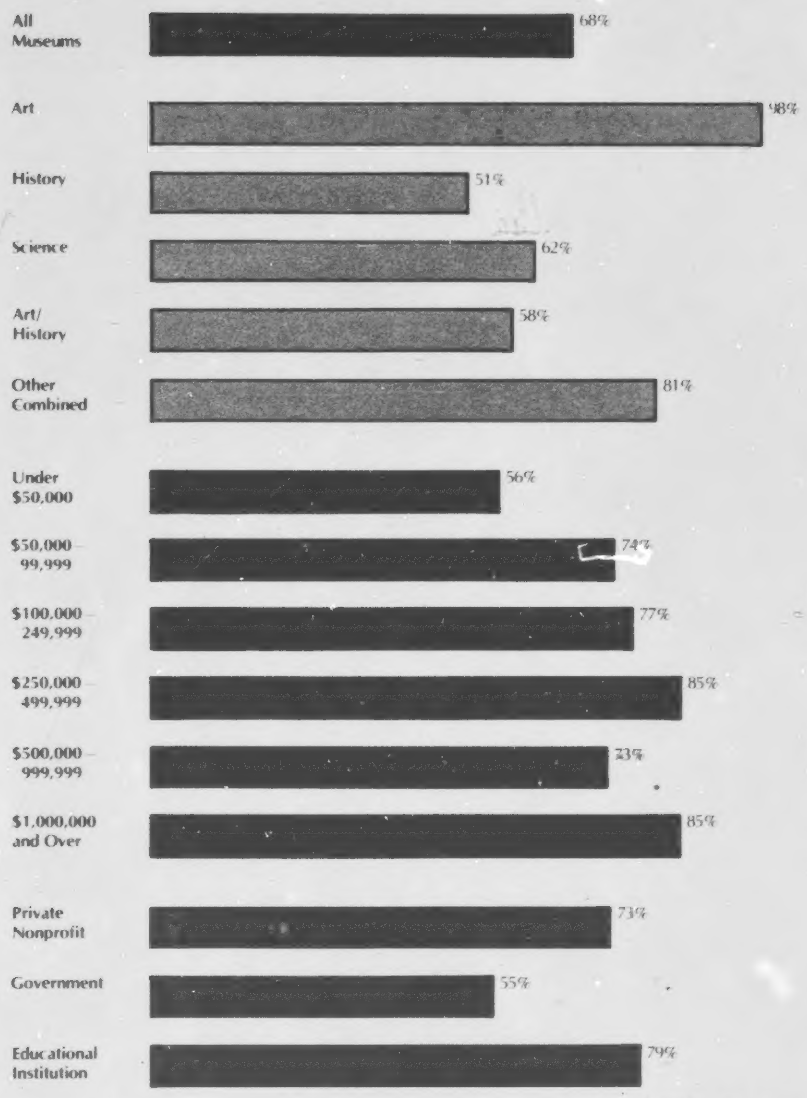
Figure 36
Museums that Had Special Exhibitions in FY 1971-72

Base: Total museums



The largest percentage of the unexhibited collection was not shown because of lack of space (51 per cent), followed by insufficient staff (34 per cent) and the secondary interest or importance of the works or specimens (30 per cent).[1] In each of the museum categories, lack of space prevented the showing of a major proportion of the unexhibited collection. (As noted in the discussion of museum facilities, a sizable percentage of museums rated interior exhibition space less than fully adequate[2]).

In most categories, the second most important reason for nonexhibition was insufficient staff. Exceptions were art museums, museums with budgets of $500,000 and over, federal and municipal-county museums, and private educational institution museums; in most of these categories, one of the primary reasons for nonexhibition was the secondary interest or importance of the works or specimens. The other exception was history, where one of the two principal reasons was that the items were part of research collections not intended or suitable for exhibition.

Special Exhibitions

Special exhibitions, which offer museums and their publics the opportunity to focus on particular areas of interest, were held by more than two-thirds of the museums in FY 1971–72. (Fig. 36, p. 64.) Sixty-five per cent of these museums had five or more special exhibitions during the year, including 14 per cent that had more than 20. Thirty-four per cent had from one to four. In a majority (83 per cent) of the museums there was no charge for special exhibitions, other than general admission, if any. Only among the museums with budgets of $1,000,000 and over did as many as one-third charge for these exhibitions. (A special exhibition is defined as an organized show of materials or objects with a common theme or subject, held for a limited amount of time and either developed by the museum where shown or obtained from an outside source.)

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[1] This question was asked of the directors of the 78 per cent of museums that exhibited less than 100 per cent of the collection in FY 1971-72. (In addition to the 20 per cent of museums in which the entire collection was exhibited, two per cent were not sure of the proportion not exhibited and therefore were excluded from this question.) Since more than one reason could apply to any portion of the collection, the percentages total more than 100.

[2] See pp. 132-133.

Among museum types, almost all (98 per cent) of the art museums had special exhibitions compared with 62 per cent of science and 51 per cent of history. (The relatively low incidence of special exhibitions in history museums is partly attributable to historic sites and museum villages which are ill-suited for this type of exhibition.) Fifty-eight per cent of the art/history museums and 81 per cent of the other combined museums had special exhibitions. Among budget categories, special exhibitions occurred most frequently in the $250,000 to $499,999 and $1,000,000 and over museums (85 per cent each) and least frequently in the under $50,000 museums (56 per cent). Noticeable variations also appear among governing authorities, with 79 per cent of the educational institution museums and 73 per cent of the private nonprofit museums having special exhibitions, contrasted with 55 per cent of the government museums.

While special exhibitions were shown with relative frequency, inadequate space apparently is for many museums a principal deterrent to having these exhibitions or, as the consultants have noted, to offering more extensive ones. Of the 32 per cent of museums that did not have special exhibitions in FY 1971–72, a majority (53 per cent) would like to offer them but are unable to do so primarily because they lack space. The other major reason cited was lack of funds, followed by lack of objects suitable for exhibition, inability to obtain traveling or loan exhibitions, and security problems.

Most of the special exhibitions shown in FY 1971–72 were developed by the museum where they were shown rather than by an outside source. Forty-four per cent of the museums with special exhibitions developed all of them, while only seven per cent developed none. In the remaining 49 per cent of museums, at least one of the exhibitions shown was developed by an outside source. Fifty-nine per cent of the history museums and 40 per cent of the science museums developed all of their own exhibitions. But among art museums, which offer special exhibitions more frequently than any other museum type, only 27 per cent developed all of their exhibitions.

There is almost no variation among governing authorities, with approximately four out of ten private nonprofit, government, and educational institution museums developing all of their own exhibitions. However, within government museums the proportion developing all of their special exhibitions ranged widely from 35 per cent of municipal-county to 61 per cent of state museums. Among budget sizes, the percentage of museums developing all of their special exhibitions was highest in the under $50,000 group (50 per cent) and lowest in the $500,000 and over categories (approximately 30 per cent).

The largest percentage of museums with special exhibitions developed by an outside source received them on loan either from private collectors, artists, or service organizations or from other museums. Museums also obtained exhibitions from government agencies other than museums and from commercial sources. Private collectors, artists, or service organizations represented the major source of special exhibitions in art, history, and science, although a substantial percentage of art museums also received exhibitions from other museums. The second most important source for history and science museums was government agencies.

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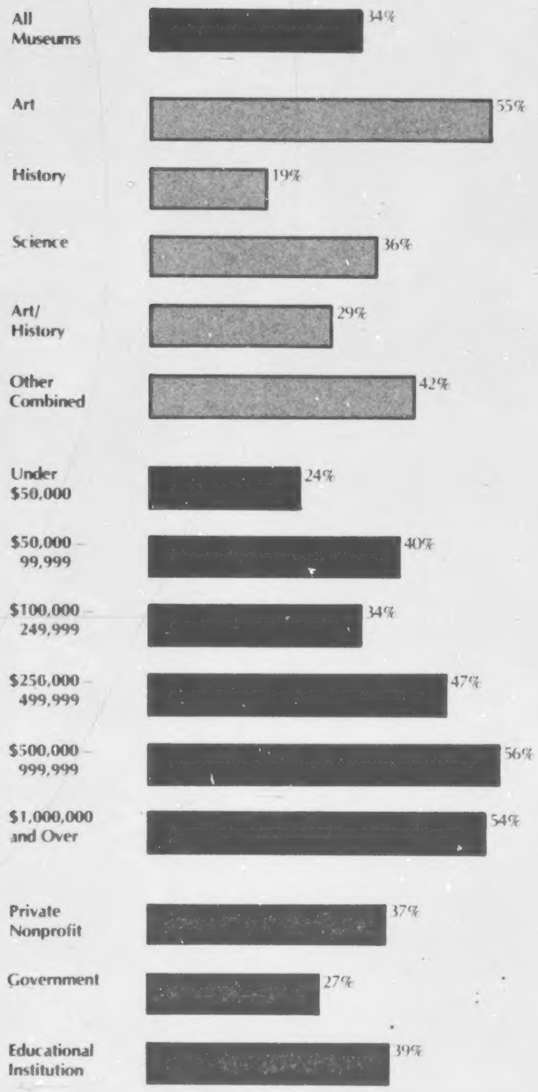
Figure 37

Museums that Sent Out Traveling Exhibitions in FY 1971-72

Base: Total museums



In addition to special exhibitions, the directors were asked if the museum had exhibited in FY 1971–72 any individual objects or specimens borrowed on a short-term basis. More than one-third (38 per cent) of all museums did exhibit such objects, with this percentage increasing substantially in art museums (58 per cent), educational institution museums (55 per cent), and museums with budgets of $500,000 and over (approximately 50 per cent). Of all categories, state museums had the lowest percentage (26 per cent) exhibiting borrowed objects. The ranking of importance of the sources of individual objects borrowed was identical to that for special exhibitions: private collectors, artists, or service organizations; other museums; government agencies other than museums; and commercial sources.

Traveling Exhibitions

One out of three (34 per cent) of the museums sent out traveling exhibitions in FY 1971–72, with an average of six exhibitions sent out by each museum. (Fig. 37, p. 66.) (Traveling exhibitions are defined as organized exhibitions developed and sent out by the museum.[3]) The differences within museum categories are similar to those found in relation to special exhibitions. More than half (55 per cent) of the art museums sent out traveling exhibitions in this period, compared with 36 per cent of science and 19 per cent of history. Twenty-nine per cent of the art/history museums and 42 per cent of the other combined museums sent out exhibitions. Among budget sizes, the percentage of museums that sent out traveling exhibitions was considerably higher in the $500,000 and over categories (approximately 55 per cent) than in the under $50,000 group (24 per cent), although this percentage did increase

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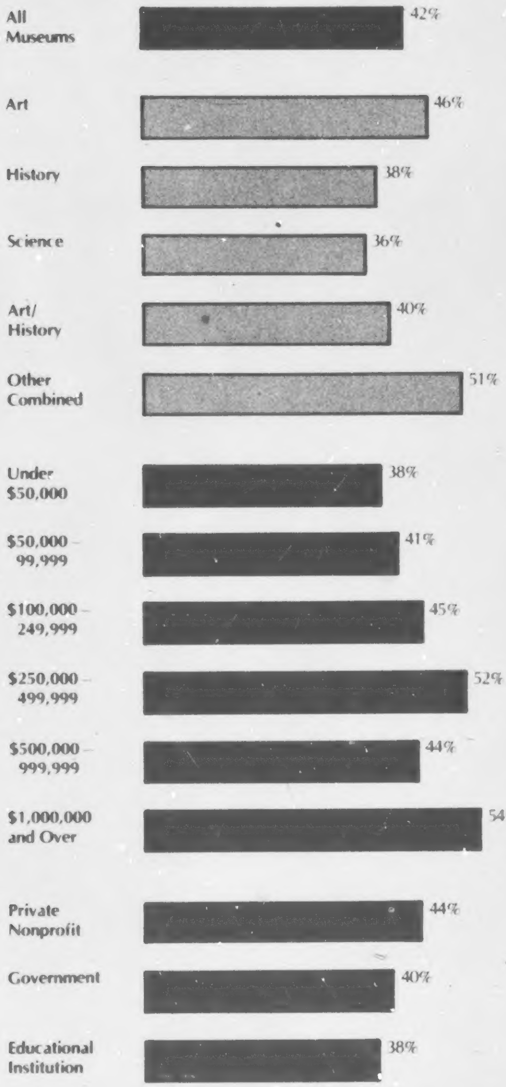
[3] There undoubtedly is some overlap in traveling and special exhibitions, since a museum may develop and show a special exhibition which it then sends out as a traveling exhibition.

Figure 38

Museums that Loaned Objects or Materials to Storefront or Community-Based Museums in FY 1971-72

Base: Total museums



sharply in the $50,000 to $99,999 category (40 per cent). Variations were more moderate among governing authorities: More than one-third of the educational institution and private nonprofit museums (39 and 37 per cent, respectively) sent out exhibitions, compared with 27 per cent of the government museums.

Museums that organized traveling exhibitions sent them most frequently to other museums (54 per cent) or to universities or colleges (49 per cent).[4] Forty-six per cent had exhibitions shown in community centers other than museums, 42 per cent in elementary schools, 36 per cent in secondary schools, and 28 per cent in storefront or community-based museums.[5] The primary differences in this pattern occured among the three major museum types. The principal recipients of traveling exhibitions sent out by art museums were other museums and universities or colleges. The most common locations for exhibitions from history museums were elementary schools, and from science museums, both elementary schools and community centers.

While relatively few museums sent traveling exhibitions to storefront or community-based museums, a sizable 42 per cent of all museums did make objects or materials available on loan to these facilities during the year. (Fig. 38, p. 67.) The great majority, however, lent materials only occasionally (52 per cent) or rarely (29 per cent), and the loan could, of course, consist of a single object. In all categories, more than two-thirds of the museums that lent objects did so only occasionally or rarely.

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[4] The survey did not specify whether or not university or college *museums* were to be included by the respondents in this item. Because of the relatively high response, however, the consultants thought it likely that these institutions had been included.

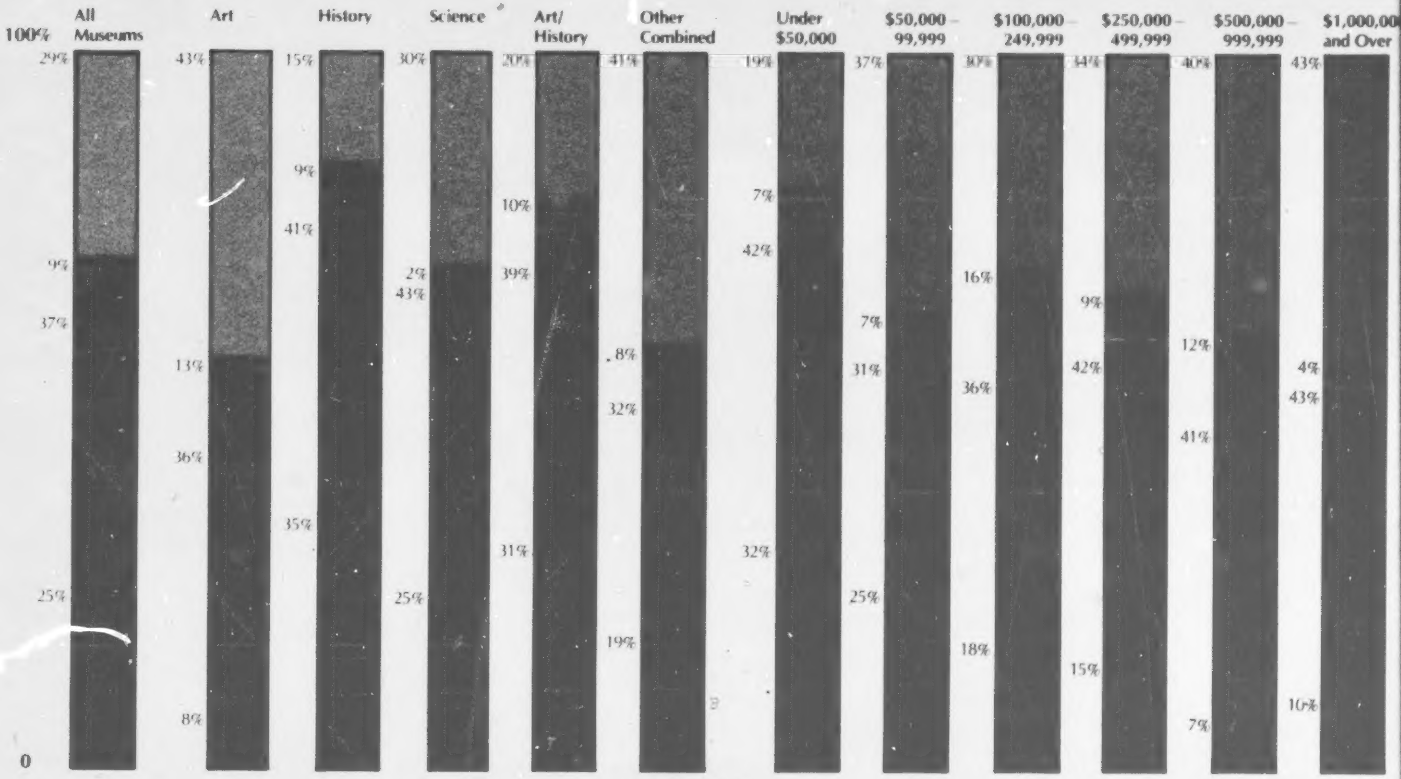
[5] "Community centers other than museums" and "storefront or community-based museums" were not defined in the survey. Consultants have suggested that consequently there may be some overlap in the responses regarding these two items.

Only a small percentage (21 per cent) of those museums that did not make objects available on loan to storefront or community-based museums were planning to do so. The museums that were not planning to engage in this activity cited as the major reasons the unsuitability of objects for lending (29 per cent), lack of demand (26 per cent), and inadequate security (18 per cent). Ten per cent of the museums noted that this practice was against museum policy; only four per cent responded that it is not a function of museums. Lack of staff was also relatively unimportant, with only eight per cent of the museums citing this as a reason for not loaning objects. Since little information is available on the number and distribution of storefront or community-based museums, it is difficult to

Figure 39

Increases or Decreases in Exchange of Objects Since 1966, by Museum Type and Budget Size

Base: The 99% of the 96% of museums open in 1966 that engage in the exchange of objects



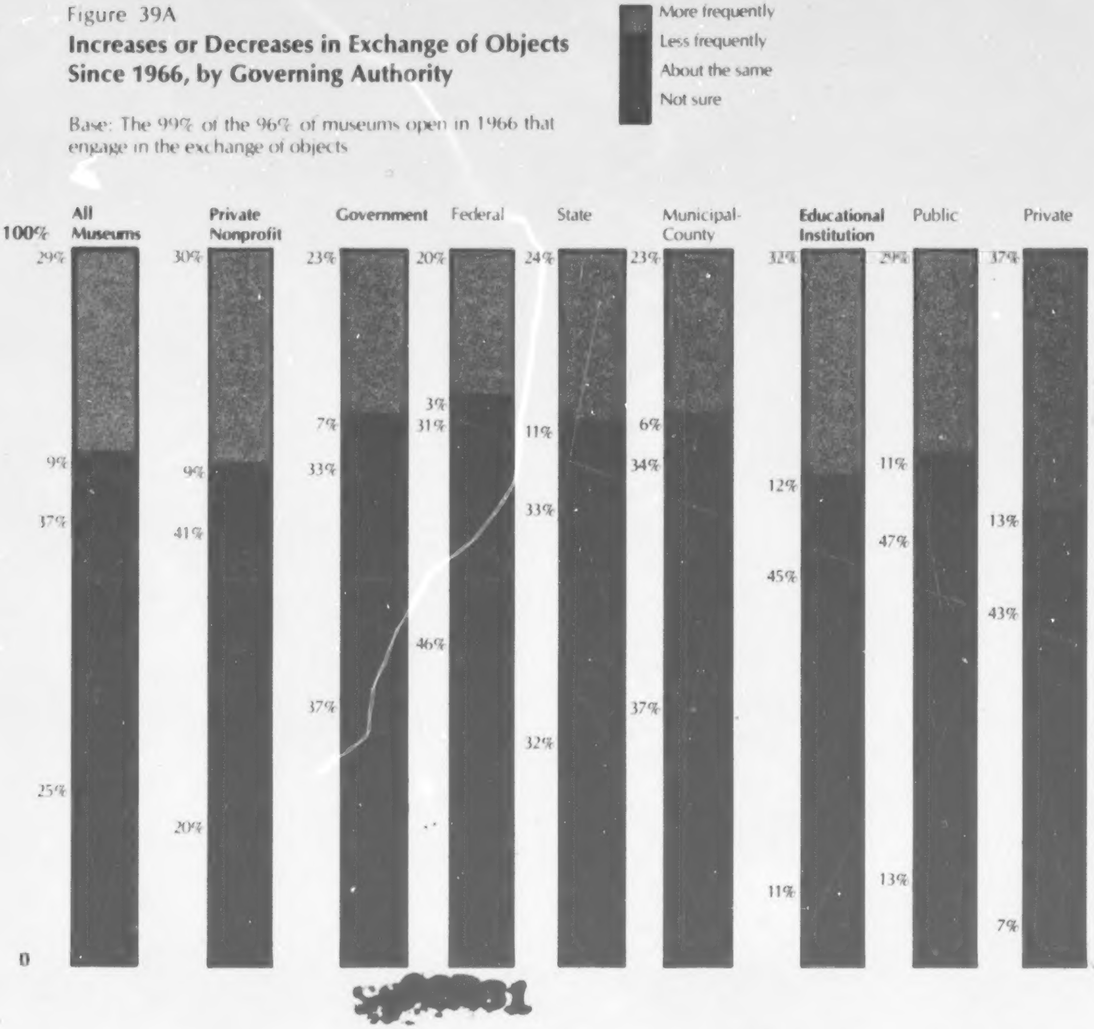
determine the extent to which reported lack of demand for loaned objects owes to the scarcity of these museums and/or to their not having requested objects from the more established museums.

The frequency with which museums are exchanging objects has increased since 1966. Of the 99 per cent of museums that borrow and/or loan objects and collections, 29 per cent reported an increase in this practice. Only nine per cent reported a decline. (Fig. 39, p. 68; Fig. 39A, p. 69.) These findings would indicate that rising insurance and transportation costs have not hampered the exchange of objects as severely as

Figure 39A

Increases or Decreases in Exchange of Objects Since 1966, by Governing Authority

Base: The 99% of the 96% of museums open in 1966 that engage in the exchange of objects



generally assumed in the museum profession. Moreover, among art museums, which offer special exhibitions and engage in the borrowing and lending of objects more frequently than any other museum type, a significant 43 per cent reported an increase in this practice. The consultants have pointed out that while the findings show an increase in the frequency with which objects are being exchanged, there was no information obtained in the survey on the quality of objects being exchanged.

Among the small percentage of museums reporting a decline in the exchange of objects, the major reasons cited were high cost and, more importantly, risk of damage or loss. This emphasis on damage or loss was reinforced in a related question to which almost nine out of ten museums responded that climate control and security in the receiving museums are very important (70 per cent) or somewhat important (17 per cent) in the exchange of objects.

The exchange of objects not only allows museums to expand and build upon particular interests, but also increases the public's opportunities to see a variety of exhibitions. While overall the exchange of objects has increased since 1966, the percentage of museums sending out traveling exhibitions is still relatively low. The findings suggest that any substantial increase in this activity to some extent depends on improved exhibition space and better climate control and security in the receiving museums.

Renting of Objects

The renting of objects is neither a frequent activity of museums nor a significant source of revenue for those few that do engage in this practice. And although renting has been suggested as a means of reaching new publics—especially through rentals to corporations and businesses—as well as a source of revenue, there were few indications of major activity in this area.

Of the eight per cent of museums that rented objects in FY 1971–72, 60 per cent received rental fees of $1,000 or less. Twenty-six per cent received fees ranging from $1,000 to $10,000, and six per cent from $10,000 to $50,000. Two per cent received fees over $50,000. (The remaining six per cent were not sure of the rental fees received.)[6] More than half of the museums rented objects to individuals (55 per cent) or to corporations (54 per cent). Thirty-three per cent rented to other museums and 14 per cent to exhibition services.

Of those museums that did not rent objects, only a few (three per cent) had plans for doing so. Among the primary reasons cited for not instituting this practice were the unsuitability of the collection for renting, the possibility of loss or damage, lack of demand, and museum policy.

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[6] Although the question on renting of objects was included in a series concerning the permanent collection, it did not restrict the rental of objects to items in that collection. It is possible that items provided through museum rental services, in addition to those from the permanent collection, were included in the responses.

Chapter 6

Trustees

Introduction

Three out of four (76 per cent) of the museums have a board of trustees or an equivalent body responsible for formulating the policies that determine the programs and activities of the museum. In the overwhelming majority of these museums the board's major responsibility is for finances, while direct responsibility for collections and exhibitions rests primarily with the director and staff. To a large extent, directors of museums with boards expressed satisfaction with their board's involvement in nonfinancial program decisions related to exhibitions, collections, and acquisitions. Yet, slightly less than half considered the board very well informed about the museum's programs and operations. A majority felt that the board was very well informed about the financial situation of the museum.

According to the directors, the primary reasons governing selection of trustees are the individuals' interest in the museum, aside from contributions, and their expertise in administrative areas of value to the museum. This is reflected in the occupational background of those museum trustees serving terms in FY 1971–72: more than one-third were business executives, lawyers, bankers, accountants, and other financial experts. Another 21 per cent were volunteers active in civic affairs but not otherwise employed. The findings show that most museum trustees are male and white, and many 50 years of age or older.

This chapter describes the size and composition of boards of trustees. It examin[illegible] various reasons for and methods of se[illegible]lecting trustees, the length and numb[illegible] terms served by trustees, and the [illegible] of board meetings. It also discusses [illegible] board's influence on museum opera[illegible] terms of its relationship with the dir[illegible] and staff, and the allocation of respo[illegible]bilities among these groups.

All data presented in this chapter were obtained from museum directors. Trustees were not interviewed.

Distribution and Characteristics of Boards

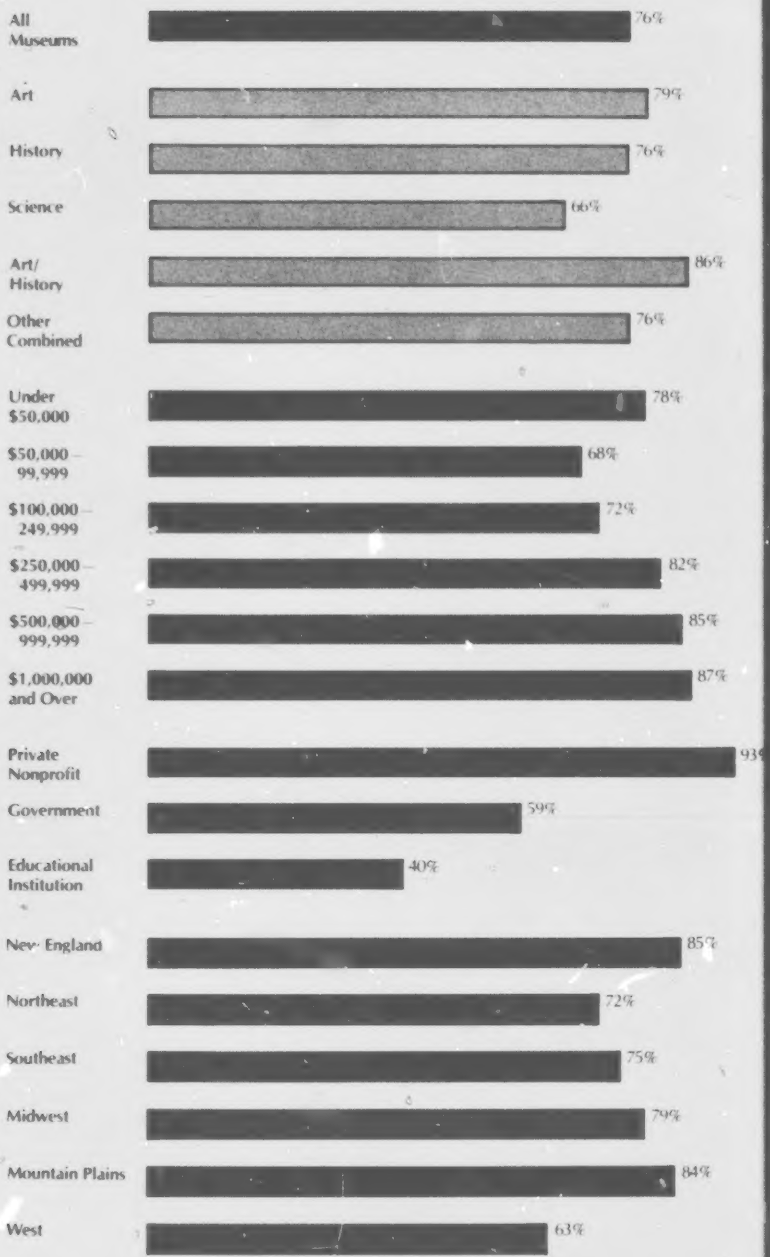
Among all museum categories, boards of trustees are found most frequently in private nonprofit museums. (Fig. 40, p. 72.) Ninety-three per cent of these museums have boards, contrasted with 59 per cent of the government museums and 40 per cent of the educational institution museums (other than the board of the parent institution). Seventy-two per cent of the municipal-county museums and 59 per cent of the state museums have boards, compared with 23 per cent of the federal museums. Boards are found in 48 per cent of the private and 33 per cent of the public educational institution museums.

The occurrence of boards within museum type, budget size, and region is determined largely by governing authority. Art/history, which of all museum types has the highest proportion of museums governed by private nonpr[illegible] also has the hig[illegible] with boa[illegible] the l[illegible] m[illegible]

000[illegible]

Figure 40
Museums with Board of Trustees or Equivalent Body

Base: Total museums



governing body of nine per cent of the museums without boards. This accounts for the majority of those private nonprofit museums that do not have their own boards.

The average museum board membership is 19. (Fig. 41, p. 74.) There are only minor differences among museum types, with a slightly higher average board membership in art, science, and art/history museums (approximately 22 members each) than in history or other combined museums (16 members each). The average number of board members generally increases with budget size, from 15 in the under $50,000 museums to 27 in the $1,000,000 and over museums. Board membership averages 23 in private nonprofit museums, compared with 14 in educational institution museums and 11 in government museums.

The composite profile of board members shows that most museum trustees are male and white, and many 50 years of age or older. (Fig. 41, p. 74.) Sixty-nine per cent of all trustees are men; 31 per cent are women. This varies most strikingly according to budget size, with the proportion of trustees that are male rising steadily with size, from 62 per cent in museums with budgets under $50,000 to 82 per cent in those with budgets of $1,000,000 and over.

Eighty-six per cent of all trustees are white. Three per cent are Black or of some other ethnic group such as Asian American, Mexican American, or American Indian. This information was not reported for the remaining 11 per cent of trustees. No marked differences in these proportions are found in any of the museum categories. (When figures on ethnic identification are converted to the 89 per cent of trustees for whom this information was reported, the findings show that 97 per cent of these trustees are white and three per cent of some other ethnic identification.)

About half (49 per cent) of all trustees were 50 years of age or older; 21 per cent were from 35 to 49 years old and four per cent from 25 to 34 years old. Only one per cent of all trustees were under 25 years of age. This information was not reported for 25 per cent of trustees. (Of the 75 per cent of trustees for whom ages were reported, 66 per cent were 50 or more years old, 28 per cent from 35 to 49 years old, five per cent from 25 to 34 years old, and one per cent under 25.)

The business community is the major single source from which museum trustees are drawn. Approximately one-third of all trustees serving terms in FY 1971–72 were business executives (24 per cent) or bankers, accountants, or other financial experts (seven per cent). Twenty-one per cent were volunteers active in civic affairs but not otherwise employed. Another seven per cent were lawyers, seven per cent educators, and four per cent elected or appointed public officials. Professional artists, critics, historians, or scientists accounted for only three per cent of all trustees. There are no significant variations in this pattern except among governing authorities, where predictably there was a higher than average percentage of educators on the boards of educational institution museums (13 per cent) and of public officials on the boards of government museums (eight per cent). Of all museum categories, educational institution museums had the lowest proportion (nine per cent) of volunteers serving as trustees and the highest proportion (nine per cent) of professional artists, critics, historians, or scientists as board members.

Representation of the Board

The directors of the 76 per cent of museums with boards were asked to evaluate the board's representation of various sectors of

Figure 41

Characteristics of Members of Boards of Trustees

Base: Members of boards of the 76% of museums with board of trustees or equivalent body	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
Average number of members	19	23	16	22	22	16	15	23	20	21	28	27	23	11	14
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Sex															
Male	69	63	69	78	63	71	62	69	71	73	81	82	67	76	78
Female	31	37	31	22	37	29	38	31	29	27	19	18	33	24	22
Ethnic Group															
White	86	85	88	82	88	82	88	85	86	79	86	83	86	87	84
Black	2	2	1	2	1	3	1	1	1	4	2	3	1	3	1
Other	1	1	2	1	1	1	1	4	*	1	1	1	1	1	*
Not sure/not reported	11	12	9	15	10	14	10	10	13	16	11	13	12	9	15
Age															
Under 25	1	2	*	*	*	*	1	*	*	*	*	*	1	*	1
25–34	4	5	2	5	3	5	5	4	3	4	3	2	4	4	6
35–49	21	25	18	21	15	28	20	23	23	21	21	16	21	20	26
50–64	32	32	32	36	35	31	34	30	31	33	36	36	31	37	39
65 and over	17	12	23	7	23	15	19	18	14	10	15	18	17	15	9
Not sure/ not reported	25	24	25	31	24	21	21	25	29	32	25	28	26	24	19

*Less than 0.5%

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the community such as minority groups, blue collar workers, young people, and members of neighborhood groups. More than half (56 per cent) of the directors felt that their museum's current board had adequate representation of these groups. Yet, a substantial 44 per cent responded that representation was inadequate. Of this number, more than one-third (38 per cent) noted that there were plans to broaden the representation of the board, with an emphasis on adding members of minority groups.

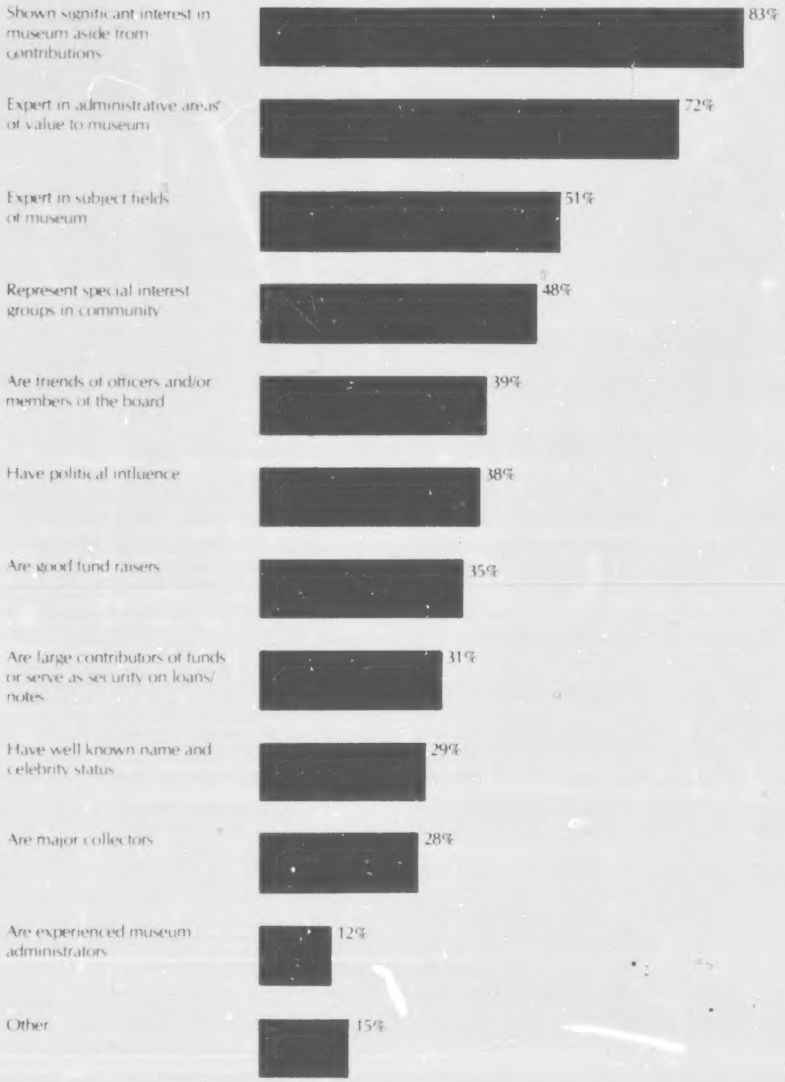
The directors also were asked whether they felt broadening the representation of the board is generally a good or a bad idea and for what reasons. Fifty-nine per cent considered it a good idea, citing as the predominant reasons the importance of having a board that represents a cross-section of the people served by the museum and the presence of diverse opinions and viewpoints that would expand the board's range of interests. Twenty-five per cent of the directors felt broadening representation is a bad idea. The major reason cited was that specialized knowledge needed for the museum's operations must take precedence in the selection of trustees. The possible effects of broader representation on the financial support of the museum were not considered particularly significant by the directors: only nine per cent felt it would result in greater community acceptance and financial support, and only five per cent felt it would have the reverse effect of impairing fund-raising efforts.

In 60 per cent of the museums with boards, the directors reported that there had been no changes made since 1966 to broaden the board's representation. Thirty-five per cent of the museums had made changes in this period. (Five per cent were not sure.) About half (49 per cent) of those museums that had made changes expanded the board's representation by adding members of unspecified minority and ethnic groups. Nineteen per cent specified that they had added Blacks to the board and four per cent either Mexican Americans, Latin Americans, Puerto Ricans, or Asian Americans. Young people (age unspecified) were added to the board in 28 per cent of the museums, and women in 11 per cent. Despite the addition of "young people" to museum boards, only five per cent of all trustees serving in FY 1971–72 were under 35.

A comparison of directors' responses to each of the three preceding questions on board representation reveals some interesting interrelationships. Among museum types, art not only had the highest proportion of directors that considered the current board's representation inadequate (52 per cent) and felt it was a good idea to broaden representation (68 per cent), but also the highest proportion of museums in which changes had been made to expand representation (48 per cent). In contrast, while a relatively high percentage of science museum directors considered representation inadequate (50 per cent) and favored the idea of broadening representation (60 per cent), these museums had the lowest incidence of actual changes (28 per cent). This pattern in science museums is repeated among governing authorities. About half of the directors of government museums (46 per cent) and of educational institution museums (52 per cent) felt that the board did not have adequate representation, and even larger percentages, a respective 66 and 67 per cent, considered broadening representation a good idea. Yet, less than one-third of either government (28 per cent) or educational institution (24 per cent) museums actually had made changes since 1966 to broaden the board's representation.

Figure 42
Reasons Cited by Museum Directors for Selection of Trustees

Base: The 76% of museums with board of trustees or equivalent body



Selection of Trustees

There is a discernible relationship between the large proportion of businessmen among museum trustees and the reasons for which trustees are selected. Directors were asked which of a given list of reasons for selection applied to any of their current trustees. While 83 per cent cited the trustees' interest in the museum aside from contributions, a substantial 72 per cent mentioned the more specific reason of the trustees' expertise in administrative areas of value to the museum. (Fig. 42, p. 76.) This reason ranked among the top two in all museum categories except government museums, where more directors cited the trustees' political influence as a reason for selection. Among the other given reasons, 51 per cent of the directors cited the trustees' expertise in subject areas of the museum and 48 per cent the fact that trustees represented special interest groups in the community.

Relatively few directors mentioned the trustees' ability to raise funds (35 per cent) or to contribute funds (31 per cent) as reasons for selection. However, directors reported that in FY 1971–72 an average 16 per cent of the private contributions to museums were received from trustees, and that the pattern of giving had not changed significantly since 1966. Sixty-one per cent of the museums having boards and receiving private support reported that the proportion of total private contributions accounted for by trustees was about the same in FY 1971–72 as in 1966. Seventeen per cent of the museums reported that the proportion contributed by trustees was larger; 14 per cent responded that it was smaller.

Responsibility for the formal selection of trustees is largely that of the board, its officers, or a committee of the board. In a majority of museums with boards, trustees are nominated or recommended by the nominating committee of the board (41 per cent), the full board (12 per cent), or the board chairman (one per cent). In no more than four per cent of the museums are trustees nominated or recommended by the museum membership, the staff, or government officials.

While the actual election or appointment of trustees is most often a function of the board (37 per cent) or the board chairman (five per cent), this responsibility does rest with the museum membership in 27 per cent of the museums and with government officials in 20 per cent. The latter figure reflects the relatively high percentage (61 per cent) of government museums that use this method of appointing or electing trustees.

Directors were asked to evaluate the degree to which the process of trustee selection is influenced by the current board and its committees, the museum staff, the membership, and civic and community groups. In almost nine out of ten museums, the chairman of the board was considered to have either a great deal of influence (63 per cent) or some influence (25 per cent) in the selection of trustees. (Of those museums with boards that have a nominating committee, 68 per cent reported the committee had a great deal of influence and 16 per cent some influence. Of those that have an executive committee, 59 per cent reported this committee had a great deal of influence and 29 per cent some influence.)

In more than seven out of ten museums, the director was thought to have either a great deal of influence (35 per cent) or some influence (38 per cent) in trustee selection. The museum staff and civic groups were considered less influential, having either a great deal or some influence in only 36 and 24 per cent of the museums, respectively. However, well over half of the museums that have boards and a paid membership reported that the membership has either a great deal (14 per cent) or some (45 per cent) influence in the selection process.

Terms of Service

Twenty-one per cent of the museums with boards have no specified term for their trustees. In the 79 per cent that do have specified terms, ranging from one year or less to a lifetime, the most common length of term is three years, specified by half of the museums. Twenty-four per cent have terms of two years or less; 23 per cent terms of four to ten years. Only three per cent have lifetime terms.

Aside from those museums with a lifetime or no specified term for their trustees, in 72 per cent of the museums trustees may serve more than one consecutive term. In five per cent they may not. In almost half of those museums where more than one consecutive term is possible, directors reported that trustees actually did serve as long as they wished or were able.[1]

Despite the fact that in more than half of the museums with boards trustees may serve a lifetime term, an unspecified term, or as long as they wish or are able, only nine per cent of all trustees had served more than ten years. (Fig. 43, p. 78.) This finding is perhaps surprising since consultants have indicated that entrenched boards are considered to be a problem in many museums.

Board Meetings

Nearly half (48 per cent) of all boards meet at least once a month, and another 35 per cent meet at least once a quarter. Boards

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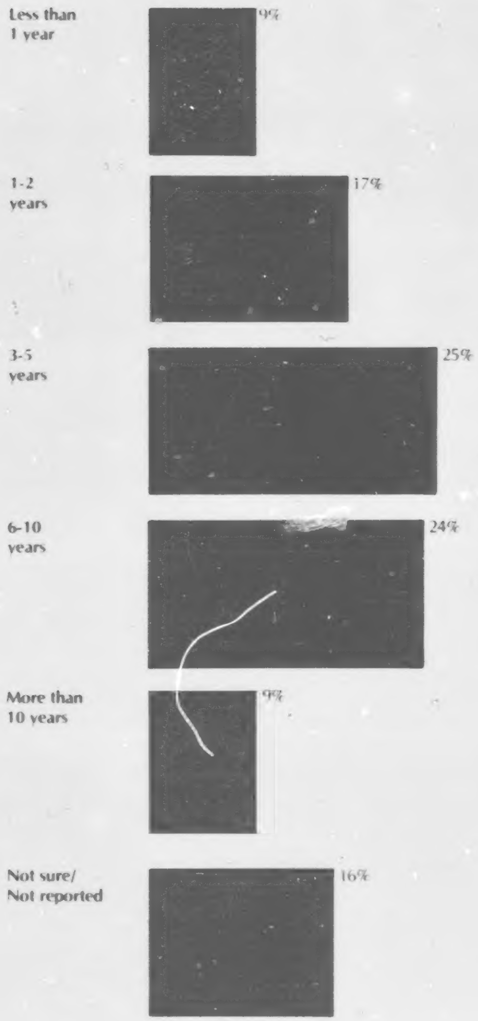
[1] For those museums in which trustees are allowed to serve more than one consecutive term, the survey did not inquire about any limitations on the number of consecutive terms that may be served.

Figure 43
Length of Time Current Trustees Have Served on Board

Base: Members of boards of the 76% of museums with board of trustees or equivalent body



that meet less than once a quarter account for a relatively low 17 per cent. The percentage of museums in which boards meet at least once a month decreases with budget size from 52 per cent of the under $50,000 museums to 36 per cent of the $1,000,000 and over museums. Board meetings are held at least once a month in 59 per cent of the government and 46 per cent of the private nonprofit museums, but in only 28 per cent of the educational institution museums. Among regions, the percentage of museums with boards that meet this often is highest in the West (68 per cent) and lowest in New England (39 per cent). There is only one significant difference within museum type. Board meetings occur at least once a month in 31 per cent of the art/history museums, compared with approximately half of the museums in the other categories.

In 66 per cent of the museums with boards, the board has an executive committee. More than half (55 per cent) of these committees meet only on special occasions, which may occur frequently or infrequently depending on the circumstances within each museum. Of the 45 per cent of executive committees that meet regularly, the great majority convene at least once a month. (The survey did not inquire about trustee attendance at meetings of boards or their executive committees. Consultants have indicated that this area may warrant investigation in future research efforts.)

The Board, Director, and Staff

The continuity of the museum to a large extent is assured and maintained through the cooperative efforts of the board, the director, and the staff. The survey examined the working relationship between these groups in terms of the attendance of the director and staff at board meetings and the directors' evaluations of the general level of communication between the board and the director/staff. In most areas, the directors considered this relationship satisfactory.

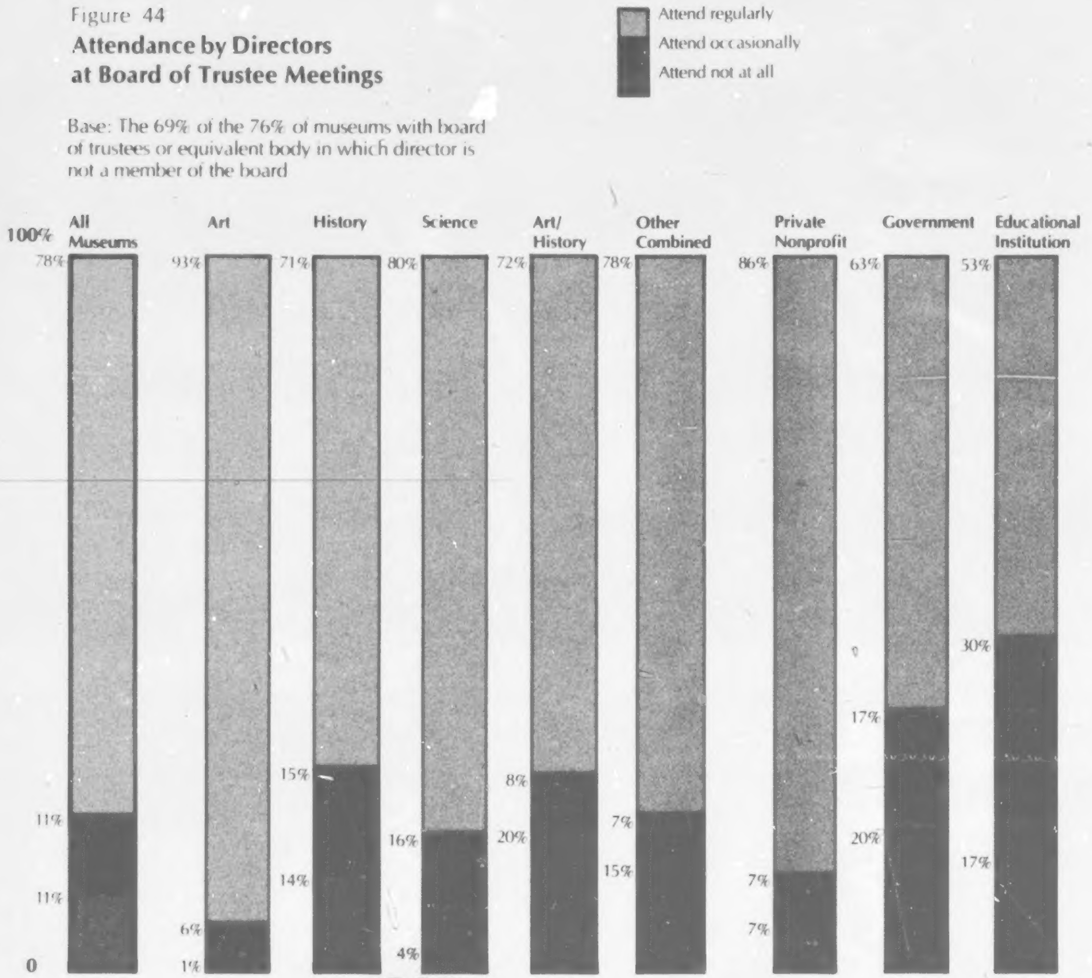
The director is a member of the board in less than one-third (31 per cent) of the museums with boards. However, he does attend board meetings in the great majority of the 69 per cent of museums in which he is not a board member. (Fig. 44, p. 79.) In 78 per cent of these museums the director attends board meetings regularly, and in 11 per cent he attends occasionally. The director does not attend board meetings at all in 11 per cent.

Members of the professional staff attend board meetings either regularly (33 per cent) or occasionally (24 per cent) in more

Figure 44

Attendance by Directors at Board of Trustee Meetings

Base: The 69% of the 76% of museums with board of trustees or equivalent body in which director is not a member of the board



than half of the museums with boards. Although staff members attend board meetings less frequently than directors, the overwhelming majority of directors felt that the professional staff understands very well (64 per cent) or somewhat well (29 per cent) the functions and responsibilities of the board. In all but one museum category, the directors of at least 90 per cent of the museums with boards felt the staff understands the board's role. The exception is educational institution museums, where this percentage dropped slightly to 83 per cent.

The directors also were asked to evaluate the trustees' involvement in and knowledge of museum operations. Eighty-three per cent rated as satisfactory the board's involvement as a group in nonfinancial program decisions related to exhibitions, collections, and acquisitions. Only a small percentage of directors considered the board either too little involved (11 per cent) or too much involved (four per cent). The board was considered very well informed about the museum's financial situation by 62 per cent of the directors, but a lower 47 per cent considered it very well informed about programs and operations. (The board was considered poorly informed about the financial situation by only eight per cent of the directors; 11 per cent considered it poorly informed about programs and operations.)

In determining the allocation of responsibilities among the board and the director/staff, the directors of museums with boards were asked to describe for each group the involvement in and final responsibility for the following types of decisions:

Annual Budget (98 per cent)[2]: In 79 per cent of the museums the board is involved in determining the annual budget of the museum and in a like 79 per cent the director/staff is involved. However, final responsibility for determining the budget rests with the board in 64 per cent of the museums, while the director/staff has this responsibility in only 21 per cent. Final responsibility rests with the board in at least half of the museums in all categories except government museums (38 per cent) and educational institution museums (48 per cent), where responsibility may frequently rest with the individual governing authority.

Endowment Expenditures (45 per cent): Decisions on how much to spend from the endowment are made most often by the board, which is involved in 90 per cent of the museums and has final responsibility in 86 per cent. While the director/staff is involved in this decision in a substantial 51 per cent of the museums, it has final responsibility in only 12 per cent. The only categories in which these proportions vary significantly are other combined museums, the $50,000 to $99,999 budget group, and educational institution museums, where the director/staff has final responsibility in approximately one-third of the museums.

Capital Improvements and Capital Drives (95 per cent): In the great majority of museums the board is both involved in (83 per cent) and has final responsibility for (71 per cent) determination of capital improvement needs and organization of capital drives. While the director/staff is involved in these decisions in 67 per cent of the museums, it has final responsibility in only 20 per cent.

Financial Judgments on Acquisitions (87 per cent): The board and the director/staff are involved in making financial judgments on major acquisitions in a respective 70 and 72 per cent of the museums. In a majority (57 per cent) of museums the final responsi-

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[2] The number of museums responding differs for each type of decision; the figure in parentheses indicates the percentage of museums with boards that make such decisions.

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bility for this decision rests with the board. The director/staff has final responsibility in 33 per cent of the museums.

Quality Judgments on Acquisitions (93 per cent): The responsibility for making quality judgments in selecting objects for acquisition rests most often with the director/staff, which is involved in this decision in 87 per cent of the museums and has final responsibility in 73 per cent. The board is involved in this decision in 33 per cent of the museums, and in 22 per cent it has final responsibility.

Exhibitions and Programs (96 per cent): The planning of major exhibitions and programs is handled primarily by the director/staff, which is involved in this decision in 91 per cent of the museums and has final responsibility in 79 per cent. In contrast, the board is involved in 25 per cent of the museums and has final responsibility in only 16 per cent.

Staff (98 per cent): The director/staff also is more frequently concerned than is the board with setting staffing requirements. It is involved in this decision in 85 per cent of the museums and has final responsibility in 63 per cent. The percentage of museums in which the board is either involved or has final responsibility is considerably lower, 41 and 31 per cent, respectively.

Chapter 7

Personnel

Introduction

The total museum work force, including volunteers, numbered more than 110,000 in FY 1971–72. Of this number, 30,400 were full-time paid personnel—11,000 professionals and 19,400 nonprofessionals—and 18,700 were part-time paid personnel. A total of 64,200 volunteers, greater in number than the full-time and part-time paid staffs combined, were utilized.

The distribution of full-time personnel by job categories shows that nearly half (45 per cent) worked in operations and support, followed by administration (23 per cent), curatorial, display, and exhibit (17 per cent), education (nine per cent), and research (six per cent). The distribution of part-time employees roughly parallels that of full-time, except that a lower proportion of part-time staff was involved in administration (10 per cent) and a higher proportion in education (27 per cent). In contrast with full-time and part-time personnel, the largest single percentage of volunteers was assigned to the area of education (38 per cent).

Budget size is a key factor in the distribution of full-time and part-time personnel among the various museum categories. Museums with budgets of $1,000,000 and over, which represent only five per cent of all museums, employed almost half (45 per cent) of the full-time personnel and approximately one-third (32 per cent) of the part-time personnel. Museums with budgets under $100,000, which account for a sizable 63 per cent of all museums, employed only 15 per cent of the full-time and 24 per cent of the part-time employees. Nearly two-thirds of the volunteers were used by the 80 per cent of museums with budgets under $250,000.

Sixty-three per cent of the full-time employees are men; 82 per cent are white. The average annual salary of all full-time employees in FY 1971-72 was $8,500: Professionals earned an average of $11,500 and nonprofessionals an average of $6,800.

The findings show that museum directors are most often male, white, and 40 years of age or older. Directors have had an average of almost 17 years of experience in museum or museum-related work and have been in their current positions an average of just over eight years. In FY 1971–72, the average salary of museum directors was $14,100. Eleven per cent earned less than $5,000; nine per cent earned $25,000 or more. Male directors earned almost twice as much as women in this position, an average of $16,000 compared with $8,800. One reason for this difference in salary levels is the high proportion of men among directors of large budget museums.

No less than 47 per cent of the museum directors reported the need for additional staff in each of the five major job categories examined. Curatorial, display, and exhibit was the most understaffed, with 61 per cent of the directors citing the need for additional staff in this area. While the majority of directors felt that their museums' full-time staff had adequate training, a substantially lower percentage considered the salaries paid these employees adequate. Assuming that sufficiently high salaries could be offered, one-third of the museum directors felt that it would be difficult to fill certain jobs because of [illegible] lack of trained or experienced personnel. Twenty-seven per cent of the museums had formal in-service training programs for their staffs, and 14 per cent conducted training programs for museum personnel other than those on their own staffs.

The types of museum personnel examined in this chapter are defined as follows:

- *Full-time employees*—all permanent, paid employees hired to work a minimum of 20 hours per week for the entire year or during the entire part of the year the

museum is open.
- *Part-time employees*—all paid employees hired to work less than full-time or to work only during peak periods of activity.
- *Volunteers*—individuals who contribute their time, on a full-time or part-time basis, to perform jobs that otherwise would require the hiring of paid personnel.

Professional staff positions are defined as those requiring specialized training or experience and include personnel such as curators, librarians, designers, and lecturers. *Nonprofessionals* include personnel such as those in custodial, security, and clerical positions. (While definitions and examples were provided, it was left to the respondents to classify their museums' employees as professional or nonprofessional. Consequently, the classification of some positions as professional or nonprofessional may have varied from one museum to another.)

The first part of this chapter describes the distribution of full-time, part-time, and volunteer staffs—both professional and nonprofessional—among the following five major job categories: [1]
- *Administration*, including staffs of administrative, financial, and membership departments, and personnel working in public relations, publications, and libraries.
- *Curatorial, display, and exhibit*, including staffs of all curatorial departments (except education and research), display and exhibition departments, and personnel involved in cataloguing, conservation/preservation, horticulture, and animal nutrition.
- *Education*, including directors of education, docents, instructors for children and adults, and workshop leaders.
- *Research*, including research curators, research associates, laboratory technicians, and archeologists.
- *Operations and support*, including custodians, security personnel, sales forces, packers, preparators, installers, and animal attendants.

The chapter next examines the distribution of the total work force by museum type, budget size, and governing authority.

The second part of the chapter provides a detailed examination of full-time personnel, senior personnel, and museum directors.[2] For all of these employees, it discusses certain characteristics—such as sex, ethnic group, union membership, and education—and FY 1971–72 salary levels. For senior personnel and directors, it provides additional information on work experience and job-related education. It also discusses the major functions and responsibilities of directors and the amount of time spent on various activities. The chapter then examines the types of benefits and perquisites offered employees, and the levels of minority employment in professional staff positions. Finally, it describes the directors' evaluations of the need for additional staff in the five job areas and the adequacy of staff training and salaries, and it reports on the types of training programs conducted by museums.

In the initial stages of the survey design, it was suggested that comparisons be made between museums and institutions of higher education in areas such as personnel, specifically salary levels. There are however a number of inherent problems that make it difficult to insure valid comparisons: For example, the institutional structures of universities and colleges, and the functions and relative positions of their staffs, differ considerably from those of many museums. Because of this and related problems, it was decided not to attempt any such comparisons in this survey.

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[1] If an employee's job involved work in more than one category, he was to be classified in the category in which the greatest portion of his time was spent.

Total Museum Work Force

Of the 113,300 individuals working in museums in FY 1971–72, 27 per cent were full-time paid employees, 16 per cent part-time paid employees, and 57 per cent volunteers. (Fig. 45, p. 85.) Thirty-eight per cent of all full-time personnel were classified as professionals. There were fewer professionals among part-time employees (22 per cent) and among volunteers (15 per cent).

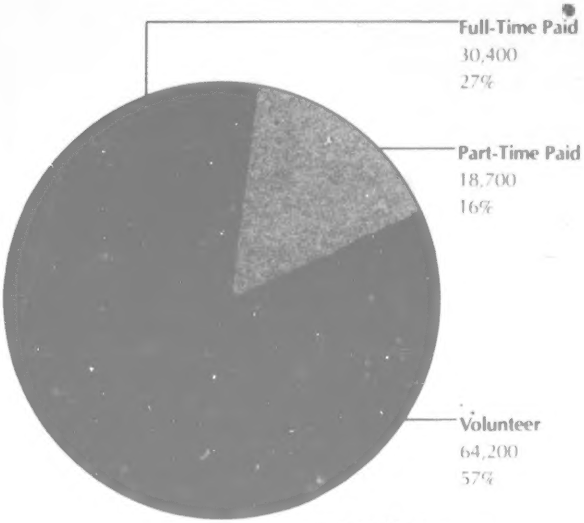
Distribution of Personnel by Job Categories

Full-Time Staff

Nearly half (45 per cent) of the 30,400 full-time paid employees[2] worked in operations and support. Twenty-three per cent worked in administration, 17 per cent in curatorial, display, and exhibit, nine per cent in education, and six per cent in research. (Fig. 46, p. 86; Fig. 47, p. 88; Fig. 47A, p. 89.) Professionals outnumbered nonprofessionals in every job category except operations and support, where eight out of nine employees were nonprofessionals.

Figure 45
Total Museum Work Force, FY 1971-72
113,300

Base: Total museum personnel



In each type of museum the largest single percentage of full-time staff worked in operations and support, and, except in other combined museums, the second largest percentage worked in administration. In other combined museums, curatorial, display, and exhibit accounted for a slightly higher percentage of full-time staff than administration. (Fig. 47, p. 88.)

Art/history museums had more full-time staff assigned to education (19 per cent) than any other museum type. Science museums and other combined museums, all of which have some emphasis on science, had the highest proportions of full-time staff working in research (nine and seven per cent, respectively). This area accounted for no more than three per cent of the full-time employees in the other types of museums. The proportions of full-time staff working in curatorial, display, and exhibit vary little with museum type, ranging between 15 per cent in science and art/history and 23 per cent in other combined.

In all but the under $50,000 budget category, the largest single percentage of full-time staff worked in operations and support, and in all but the $1,000,000 and over category, the second largest percentage worked in administration. In the under $50,000 museums the largest percentage worked in administration, and in the $1,000,000 and over museums equal percentages worked in curatorial, display, and exhibit and in administration. (Fig. 47, p. 88.) As museum budget size increases, there is a corresponding increase in the proportion of full-time staff involved in operations and support and a decrease in the proportion involved in administration. Budget size has no noticeable effect on the proportions of full-time staff working in curatorial, display, and exhibit, education, or research.

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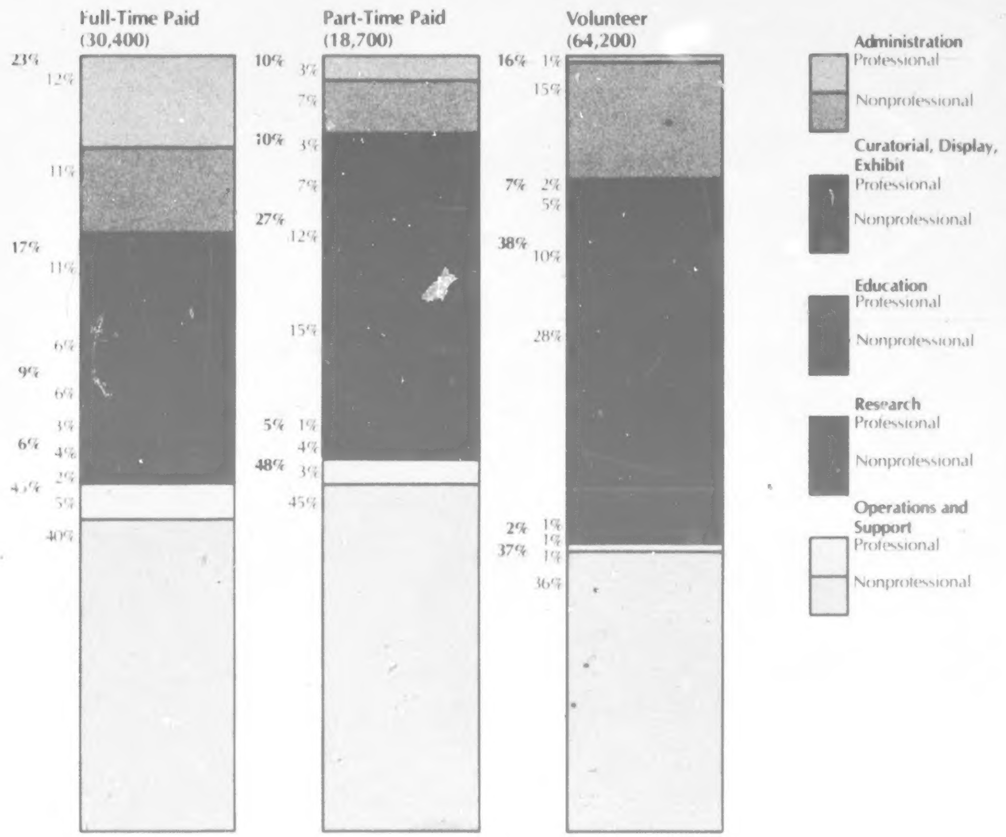
[2] By definition, museums included in this survey had at least one full-time paid employee with academic training or special knowledge relating to the major subjects represented in the collection.

Among governing authorities, educational institution museums had the highest proportion of full-time staff working in curatorial, display, and exhibit and the lowest proportion working in operations and support. (Fig. 47A, p. 89.) In educational institution museums, some or all of the operations

Figure 46

Full-Time, Part-Time, and Volunteer Personnel by Job Category

Base: Total museum personnel



and support staff may be provided by the parent institution. Educational institution museums also had a slightly higher proportion of full-time staff assigned to research than government or private nonprofit museums.

Part-Time Staff

Eighty-four per cent of all museums employed part-time paid personnel in FY 1971–72. (Fig. 48, p. 90; Fig. 48A, p. 91.) The percentage of museums with part-time staff was consistently high in all museum categories, rising to 92 per cent in educational institution museums and 93 per cent in the $1,000,000 and over museums.

The distribution of the 18,700 part-time employees among job categories roughly parallels that of full-time staff, except that a considerably lower proportion of part-time staff was involved in administration (10 per cent) and a higher proportion in education (27 per cent). (Fig. 46, p. 86; Fig. 48, p. 90; Fig. 48A, p. 91.) Forty-eight per cent worked in operations and support, 10 per cent in curatorial, display, and exhibit, and five per cent in research. Nonprofessionals outnumbered professionals in all job categories, most notably operations and support where the ratio was 15 to one.

The largest single percentages of part-time staff in each museum type worked in operations and support and in education. (Fig. 48, p. 90.) In other combined museums, 13 per cent of the part-time staff were assigned to research, but in no other museum type did this proportion rise above the six per cent in science. The proportion of part-time personnel working in administration was noticeably higher in art (16 per cent) and history (12 per cent) than in science, art/history, or other combined museums (approximately six per cent each).

The proportion of part-time staff involved in operations and support was highest in the $1,000,000 and over museums, and the proportion involved in administration was highest in the under $100,000 categories. (Fig. 48, p. 90.) Noticeable variations also occurred in education, with the proportion of part-time staff assigned to this area ranging between 20 per cent in the $1,000,000 and over museums and 39 per cent in the $250,000 to $499,999 museums.

Operations and support accounted for the largest single percentage of part-time employees in the three major governing authorities. (Fig. 48A, p. 91.) Well over half (61 per cent) of the government museums' part-time staff worked in this area, compared with 44 per cent in private nonprofit and 33 per cent in educational institution museums. (Of all museum categories, municipal-county museums had the highest proportion, 75 per cent, of part-time personnel assigned to operations and support.) In private nonprofit and in government museums, education accounted for the second largest percentage (33 and 16 per cent, respectively) of part-time staff.

Volunteers

Nearly two-thirds (60 per cent) of all museums used full-time or part-time volunteers in FY 1971–72. (Fig. 49, p. 92; Fig. 49A, p. 93.) A higher percentage of art museums (74 per cent) than of any other museum type used volunteers. More than half of the museums in all budget categories reported volunteers, increasing from 57 per cent of the under $50,000 museums to 77 per cent of the $500,000 to $999,999 and to 63 per cent of the $1,000,000 and over museums. Among governing authorities, the percentage of museums that used volunteers was highest in private nonprofit museums (72 per cent).

Of the 64,200 volunteers serving in museums, the largest single percentage (38 per cent) worked in education. This is in marked contrast to full-time and part-time personnel, the largest single percentages of which worked in operations and support.

Figure 47

Number and Distribution of Permanent Full-Time Paid Personnel, by Museum Type and Budget Size

Base: Total full-time paid personnel	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000-99,999	$100,000-249,999	$250,000-499,999	$500,000-999,999	$1,000,000 and Over
Total number of full-time paid personnel	30,400	7,900	5,400	9,000	2,700	5,400	2,600	1,900	3,700	4,200	4,200	13,800
	%	%	%	%	%	%	%	%	%	%	%	%
Administration	23	25	27	18	23	22	38	36	26	23	20	17
Professional	12	13	16	9	12	11	27	23	15	12	9	7
Nonprofessional	11	12	11	9	11	11	11	13	11	11	11	10
Curatorial, Display, and Exhibit	17	16	17	15	15	23	19	14	17	19	16	17
Professional	11	10	10	9	8	16	12	12	11	13	10	10
Nonprofessional	6	6	7	6	7	7	7	2	6	6	6	7
Education	9	8	12	6	19	9	9	10	9	11	9	9
Professional	6	6	4	4	12	6	4	7	5	8	5	6
Nonprofessional	3	2	8	2	7	3	5	3	4	3	4	3
Research	6	1	3	9	2	7	4	1	3	4	4	7
Professional	4	1	2	6	1	5	2	1	2	3	3	5
Nonprofessional	2	*	1	3	1	2	2	*	1	1	1	2
Operations and Support	45	50	41	52	41	39	30	39	45	43	51	50
Professional	5	5	5	5	3	5	4	8	7	6	4	4
Nonprofessional	40	45	36	47	38	34	26	31	38	37	47	46

*Less than 0.5%

Figure 47A

Number and Distribution of Permanent Full-Time Paid Personnel, by Governing Authority

Base: Total full-time paid personnel	All Museums	Private Nonprofit	Government	Federal	State	Municipal-County	Educational Institution	Public	Private
Total number of full-time paid personnel	30,400	18,300	10,200	2,400	3,200	4,600	1,900	1,100	800
	%	%	%	%	%	%	%	%	%
Administration	23	23	20	23	22	17	25	21	33
Professional	12	12	10	10	12	9	14	12	18
Nonprofessional	11	11	10	13	10	8	11	9	15
Curatorial, Display, and Exhibit	17	16	18	17	22	13	27	23	31
Professional	11	10	11	10	13	9	18	15	21
Nonprofessional	6	6	7	7	9	4	9	8	10
Education	9	11	7	10	11	4	9	10	5
Professional	6	7	4	6	6	2	5	5	3
Nonprofessional	3	4	3	4	5	2	4	5	2
Research	6	4	6	11	8	1	9	10	10
Professional	4	3	4	8	5	1	7	7	8
Nonprofessional	2	1	2	3	3	*	2	3	2
Operations and Support	45	46	49	39	37	65	30	36	21
Professional	5	4	6	5	6	7	4	4	4
Nonprofessional	40	42	43	34	31	58	26	32	17

*Less than 0.5%

00100

Figure 48

Number and Distribution of Part-Time Paid Personnel, by Museum Type and Budget Size

Base: Total part-time paid personnel	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000-99,999	$100,000-249,999	$250,000-499,999	$500,000-999,999	$1,000,000 and Over
Total number of part-time paid personnel	18,700	3,800	4,400	4,900	1,500	4,100	2,500	2,100	3,400	3,000	1,900	5,800
Percentage of museums with part-time paid personnel	84	87	82	84	85	83	77	88	89	91	90	93
	%	%	%	%	%	%	%	%	%	%	%	%
Administration	10	16	12	6	7	5	15	17	7	8	8	7
Professional	3	4	5	1	2	1	8	5	2	3	1	*
Nonprofessional	7	12	7	5	5	4	7	12	5	5	7	7
Curatorial, Display, and Exhibit	10	8	10	6	10	15	10	7	10	12	9	10
Professional	3	5	2	1	2	2	3	3	2	5	2	2
Nonprofessional	7	3	8	5	8	13	7	4	8	7	7	8
Education	27	33	24	23	41	26	24	29	28	39	32	20
Professional	12	26	3	9	17	12	9	12	16	11	16	11
Nonprofessional	15	7	21	14	24	14	15	17	12	28	16	9
Research	5	1	2	6	4	13	2	5	13	4	5	3
Professional	1	1	*	2	1	2	*	1	2	1	1	1
Nonprofessional	4	*	2	4	3	11	2	4	11	3	4	2
Operations and Support	48	42	52	59	38	41	49	42	42	37	46	60
Professional	3	7	3	1	1	2	3	7	3	8	*	*
Nonprofessional	45	35	49	58	37	39	46	35	39	29	46	60

*Less than 0.5%

Figure 48A

Number and Distribution of Part-Time Paid Personnel, by Governing Authority

Base: Total part-time paid personnel	**All Museums**	**Private Nonprofit**	**Government**	Federal	State	Municipal-County	**Educational Institution**	Public	Private
Total number of part-time paid personnel	18,700	11,900	4,900	1,000	1,900	2,000	1,900	1,000	900
Percentage of museums with part-time paid personnel	84	84	80	87	74	81	92	90	87
	%	%	%	%	%	%	%	%	%
Administration	10	10	9	16	4	8	10	11	9
Professional	3	2	4	10	1	3	3	3	3
Nonprofessional	7	8	5	6	3	5	7	8	6
Curatorial, Display, and Exhibit	10	10	10	3	17	5	14	14	15
Professional	3	3	2	*	2	2	5	4	7
Nonprofessional	7	7	8	3	15	3	9	10	8
Education	27	33	16	18	22	10	21	32	10
Professional	12	17	5	4	6	4	4	2	7
Nonprofessional	15	16	11	14	16	6	17	30	3
Research	5	3	4	1	6	2	22	15	30
Professional	1	1	1	1	1	*	2	1	4
Nonprofessional	4	2	3	*	5	2	20	14	26
Operations and Support	48	44	61	62	51	75	33	28	36
Professional	3	2	5	5	3	7	2	*	4
Nonprofessional	45	42	56	57	48	68	31	28	32

*Less than 0.5%

00102

Figure 49

Number and Distribution of Volunteers, by Museum Type and Budget Size

Base: Total volunteers	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over
Total number of volunteers	64,200	23,900	17,700	9,700	3,600	9,300	15,200	10,800	14,500	7,100	8,000	8,600
Percentage of museums with volunteers	60	74	53	59	61	59	57	59	62	63	77	63
	%	%	%	%	%	%	%	%	%	%	%	%
Administration	16	24	14	9	10	12	24	15	18	16	8	10
Professional	1	1	1	2	2	2	4	1	1	1	*	1
Nonprofessional	15	23	13	7	8	10	20	14	17	15	8	9
Curatorial, Display, and Exhibit	7	5	6	8	7	7	9	4	4	10	2	11
Professional	2	2	1	2	2	1	2	*	1	6	*	3
Nonprofessional	5	3	5	6	5	6	7	4	3	4	2	8
Education	38	30	46	43	36	39	33	42	23	46	54	46
Professional	10	7	20	9	2	5	7	29	3	7	6	12
Nonprofessional	28	23	26	34	34	34	26	13	20	39	48	34
Research	2	1	3	5	1	3	4	2	1	2	2	5
Professional	1	*	1	3	*	2	1	1	*	*	1	4
Nonprofessional	1	1	2	2	1	1	3	1	1	2	1	1
Operations and Support	37	40	31	35	46	39	30	37	54	26	34	28
Professional	1	2	*	1	1	2	2	1	*	4	*	*
Nonprofessional	36	38	31	34	45	37	28	36	54	22	34	28

*Less than 0.5%

Figure 49A

Number and Distribution of Volunteers, by Governing Authority

Base: Total volunteers

	All Museums	Private Nonprofit	Government	Federal	State	Municipal-County	Educational Institution	Public	Private
Total number of volunteers	64,200	47,800	13,400	1,100	2,000	10,300	3,000	2,200	800
Percentage of museums with volunteers	60	72	41	53	28	47	56	60	51
	%	%	%	%	%	%	%	%	%
Administration	16	18	12	1	9	14	10	5	26
Professional	1	2	*	1	*	*	*	–	1
Nonprofessional	15	16	12	*	9	14	10	5	25
Curatorial, Display, and Exhibit	7	7	3	14	5	2	7	5	13
Professional	2	2	*	2	*	*	1	1	1
Nonprofessional	5	5	3	12	5	2	6	4	12
Education	38	37	41	74	51	36	36	30	54
Professional	10	12	4	1	7	3	11	13	5
Nonprofessional	28	25	37	73	44	33	25	17	49
Research	2	2	2	7	1	1	2	1	3
Professional	1	1	1	7	*	*	*	*	*
Nonprofessional	1	1	1	–	1	1	2	1	3
Operations and Support	37	36	42	4	34	47	45	59	4
Professional	1	1	*	1	1	*	3	3	*
Nonprofessional	36	35	42	3	33	47	42	56	4

*Less than 0.5%

Thirty-seven per cent of the volunteers worked in operations and support, compared with the 45 and 48 per cent, respectively, of full-time and part-time personnel involved in this area. (Fig. 46, p. 86; Fig. 49, p. 92; Fig. 49A, p. 93.) Sixteen per cent of the volunteers worked in administration, seven per cent in curatorial, display, and exhibit, and two per cent in research. The number of volunteers classified as nonprofessionals exceeded the number classified as professionals in all job areas but research, where the proportions were equal.

The largest percentages of volunteers in each museum type worked in education and in operations and support. (Fig. 49, p. 92.) Administration accounted for a considerably higher proportion of volunteers in art museums (24 per cent) than in the other types of museums. The proportions of volunteers assigned to curatorial, display, and exhibit and to research are within each museum type similar to those in all museums.

Among budget categories, the proportion of volunteers working in administration generally decreases with size from 24 per cent in the under $50,000 museums to 10 per cent in the $1,000,000 and over museums. But, unlike full-time personnel, there is no corresponding increase on this scale in the proportion of volunteers working in operations and support. Education accounted for larger percentages of volunteers in the $250,000 and over museums than in the under $250,000 museums. (Fig. 49, p. 92.)

In the three major governing authorities, the largest percentages of volunteers were used in education and in operations and support. Education accounted for 41 per cent of the volunteer staff in government museums, 37 per cent in private nonprofit museums, and 36 per cent in educational institution museums. The proportion of volunteers working in operations and support was slightly higher in government and educational institution museums than in private nonprofit museums. (Fig. 49A, p. 93.)

Of all museum categories, federal museums had the highest proportions of volunteers working in education (74 per cent) and curatorial, display, and exhibit (14 per cent), and, along with private educational institution museums, the lowest proportion (four per cent) working in operations and support.

Distribution of Personnel by Museum Categories

Budget Size

Budget size to a great extent determines the way in which the full-time and part-time work force distributes among the various museum categories. Museums with budgets of $1,000,000 and over, which represent only five per cent of all museums, employed nearly half (45 per cent) of the 30,400 full-time personnel and approximately one-third (32 per cent) of the 18,700 part-time personnel. In sharp contrast, museums with budgets under $100,000, which account for 63 per cent of all museums, employed only 15 per cent of the full-time and 24 per cent of the part-time personnel. (Fig. 50, p. 95.)

Budget size has much less of an effect on the distribution of volunteers. Nearly two-thirds of the 64,200 volunteers were used by the 80 per cent of all museums with budgets under $250,000: 24 per cent worked in the under $50,000 museums, 17 per cent in the $50,000 to $99,999 museums, and 23 per cent in the $100,000 to $249,999 museums. The remaining 36 per cent of the volunteers distribute almost equally among the three larger budget categories, which represent 20 per cent of all museums.

Museum Type

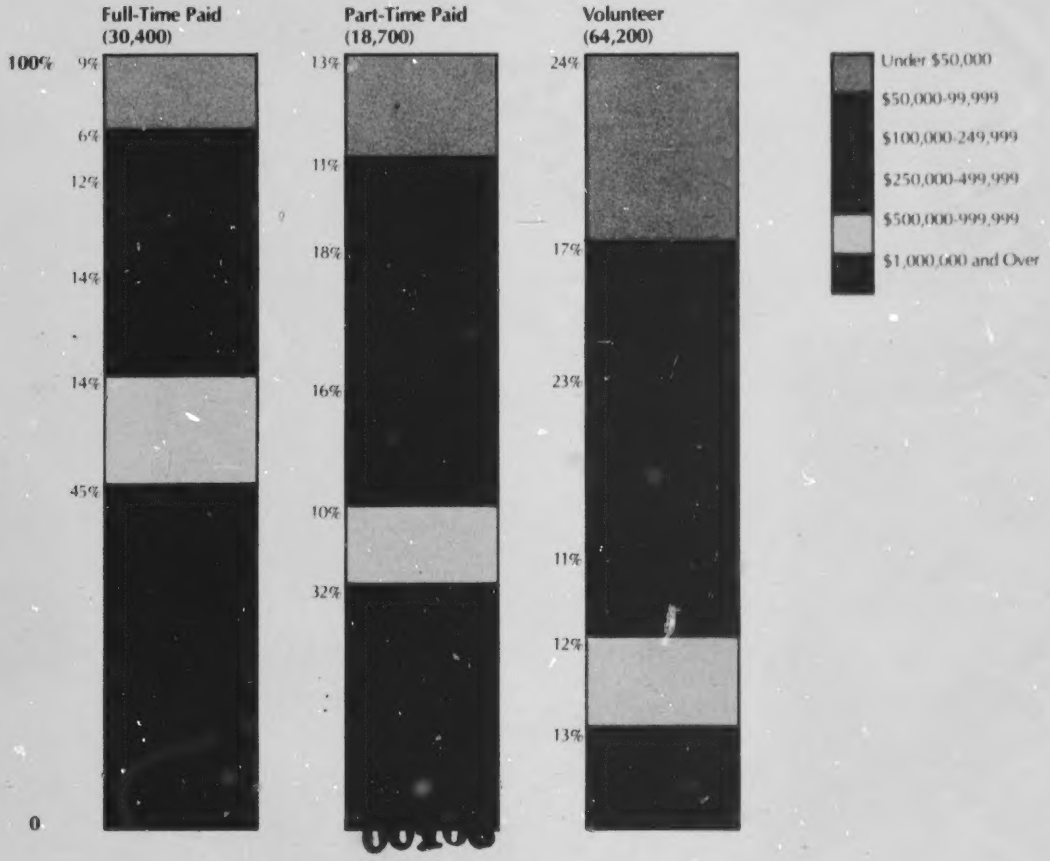
Art and science museums, which together account for 35 per cent of all museums but 64 per cent of the $1,000,000 and over museums, employed more than half of the full-time work force. Twenty-six per cent of the full-time employees worked in art and 29 per cent in science. (Fig. 51, p. 96.) History and other combined museums each employed 18 per cent of the full-time personnel and art/history museums nine per cent. There were less marked variations in the distribution of part-time staff among museum types. While art/history museums employed eight per cent of the part-time personnel, the remaining museum types had an almost equal share of these employees, ranging between 20 per cent in art and 26 per cent in science.

More than one-third (37 per cent) of all volunteers worked in art museums. This was substantially greater than these museums' share of either full-time or part-time personnel. The next largest percentage (28 per cent) of volunteers served in history

Figure 50

Full-Time, Part-Time, and Volunteer Personnel by Budget Size

Base: Total museum personnel



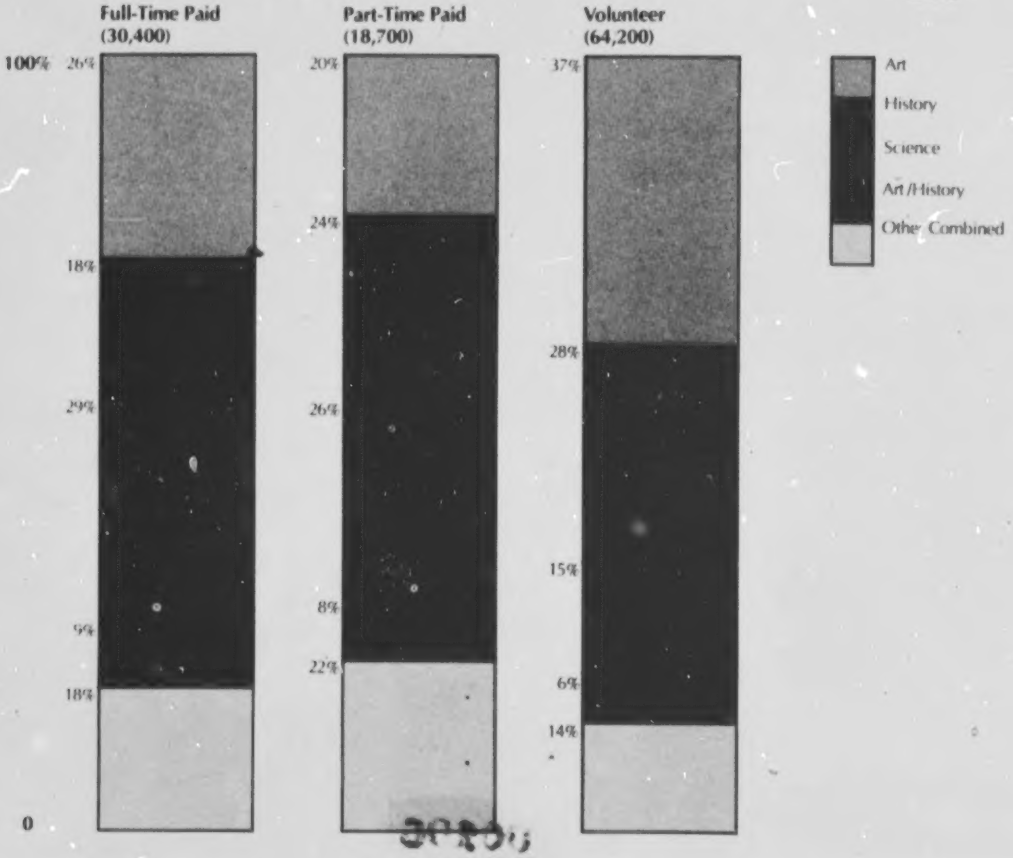
museums, followed by science (15 per cent) and other combined (14 per cent). Art/history museums used six per cent of all volunteers.

In addition to the variations found when examining the distribution of total full-time, part-time, and volunteer personnel among museum types, there also are interesting differences in the staff composition within each museum type. Although the total number of employees varies widely, in each type of museum volunteers account for the largest single percentage of all personnel and part-time staff for the smallest percentage.[3] (Fig. 52, p. 97.)

Figure 51

Full-Time, Part-Time, and Volunteer Personnel by Museum Type

Base: Total museum personnel



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[3] This breakdown of staff by full-time, part-time, and volunteer employees is based solely on number of employees and in no way indicates the relative contributions of these individuals in terms of amount of time worked or job responsibilities.

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More than two-thirds (67 per cent) of the 35,600 staff members of art museums were volunteers. Twenty-two per cent were full-time employees and 11 per cent part-time. History museums, with a total of 27,500 employees, also had a high proportion (64 per cent) of volunteers. Full-time employees represented 20 per cent of history museum personnel and part-time employees 16 per cent. A different pattern appears in the staff composition in science museums. These museums, with 23,600 employees, had the highest proportion of full-time staff (38 per cent) and the lowest proportion of volunteers (41 per cent). The remaining 21 per cent of the science museum employees were classified as part-time. Art/history museums employed 7,800 personnel, of which 46 per cent were volunteers, 35 per cent full-time employees, and 19 per cent part-time employees. Of the 18,800 personnel working in other combined museums, 49 per cent were volunteers, 29 per cent full-time employees, and 22 per cent part-time employees.

Governing Authority

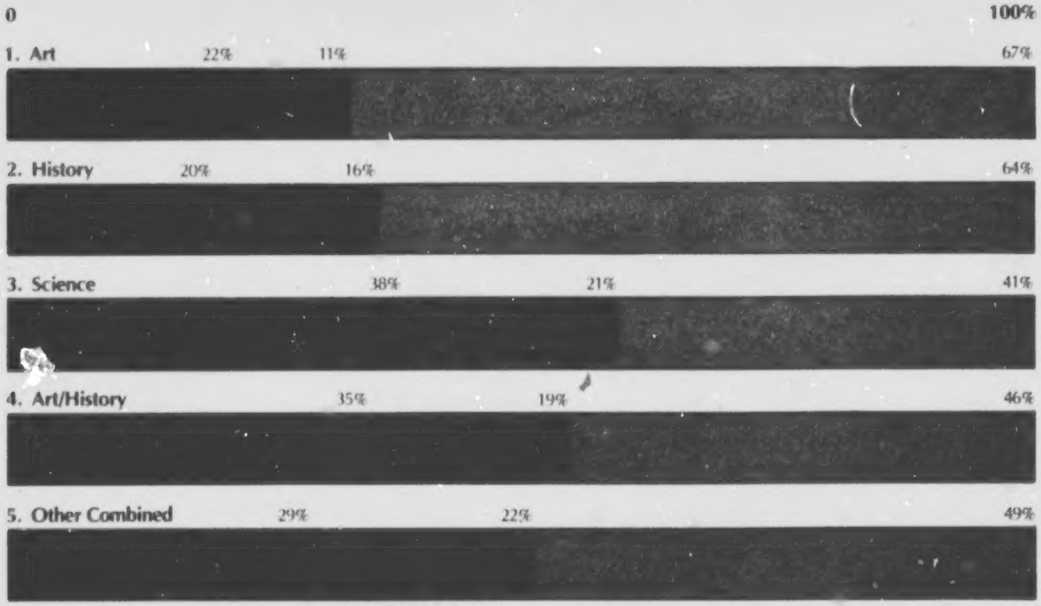
Private nonprofit museums, which account for 56 per cent of all museums and 62 per cent of the $1,000,000 and over museums,

Figure 52
Classification of Personnel Within Museum Type

Base: Total museum personnel

Total museum personnel
113,300

1.	35,600
2.	27,500
3.	23,600
4.	7,800
5.	18,800

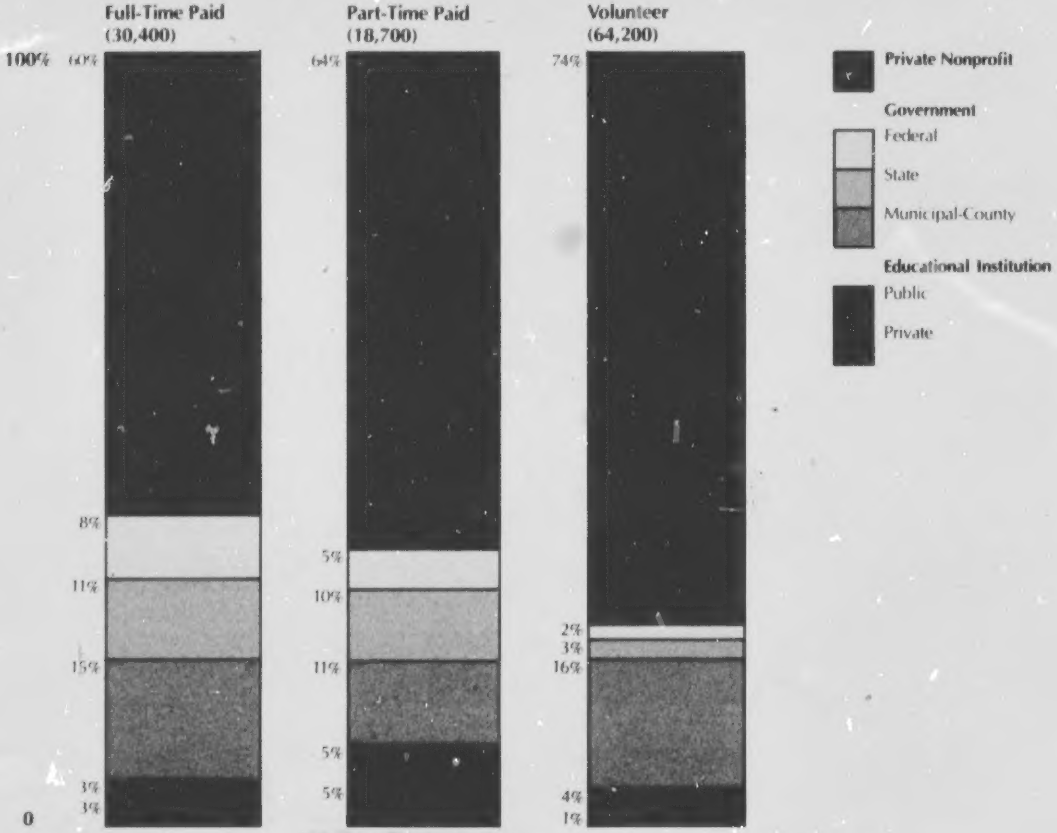


employed well over half of both the full-time (60 per cent) and part-time (64 per cent) personnel. (Fig. 53, p. 98.) Government museums, representing 34 per cent of all museums and 33 per cent of the largest budget museums, employed 34 per cent of the full-time and 26 per cent of the part-time personnel. The smallest percentages of full-time (six per cent) and part-time (10 per cent) employees are found in educational institution museums, which represent 10 per cent of all museums and only five per cent of the $1,000,000 and over museums.

Private nonprofit museums also accounted for the great majority (74 per cent) of all volunteers. Twenty-one per cent of the volunteers worked in government museums, with municipal-county museums alone accounting for 16 per cent. Only five per cent of all volunteers worked in educational institution museums.

Figure 53
Full-Time, Part-Time, and Volunteer Personnel by Governing Authority

Base: Total museum personnel



Full-Time Personnel

Characteristics

As part of its investigation of the museum work force, the survey examined certain characteristics of full-time personnel—sex, ethnic group, union membership, and education. (Fig. 54, p. 100.) The findings show that almost two out of three (63 per cent) of the full-time personnel are men, with this proportion slightly higher among professionals (66 per cent) than among nonprofessionals (61 per cent). The two job categories in which women constitute a majority of the full-time staff are administration (59 per cent) and education (57 per cent). This, however, is largely because a high proportion of the nonprofessionals in these areas are women. The majority of professionals in all job areas are men. The division is closest in education, where men represent 53 per cent of the professional staff and women 47 per cent. The highest proportion of men, both professionals and nonprofessionals, is among operations and support personnel.

A breakdown of total full-time personnel by ethnic group shows that approximately eight out of ten (82 per cent) are white. Eleven per cent are Black and four per cent of some other ethnic group such as Asian American, Spanish American, or American Indian. (This information was not reported for the remaining three per cent.) Of the professional full-time staff, six per cent are Black or of some other ethnic group. In none of the five job categories does this percentage rise above the 12 per cent in operations and support. There are more (21 per cent) non-whites among nonprofessionals, with this percentage highest (27 per cent) in operations and support.

A small percentage (16 per cent) of all full-time personnel were members of a union. Except for operations and support, where 17 per cent of the professionals belonged to a union, union enrollment was concentrated almost exclusively among nonprofessionals.

An examination of the educational background of all full-time employees shows that 56 per cent have less than a bachelor's degree. Eighteen per cent have a bachelor's degree, and 11 per cent a master's degree or doctorate. The great majority (71 per cent) of nonprofessional personnel have less than a bachelor's degree. Of professional staff members, 26 per cent have less than a bachelor's degree. Thirty-five per cent of the professionals have a bachelor's degree and 31 per cent a graduate degree, compared with nine and one per cent, respectively, of the nonprofessionals. Research has, of all job areas, the highest proportion (51 per cent) of professionals with a graduate degree.

A comparison of the characteristics of full-time staff in art, history, and science museums shows the following:

- Science has the highest proportion of men among full-time personnel, 72 per cent compared with 60 per cent in art and 57 per cent in history.
- Blacks and members of other ethnic groups represent a higher proportion of full-time personnel in art and science (17 and 18 per cent, respectively) than in history (eight per cent) museums.
- The only substantial union enrollment was among nonprofessionals in art and science museums: approximately 27 per cent of these museums' nonprofessional full-time staff were union members, compared with nine per cent in history.
- History museums have a slightly higher proportion (59 per cent) of full-time employees with less than a bachelor's degree than either art or science museums (51 per cent each). Nine per cent of the full-time personnel in history museums have a graduate degree, compared with 14 per cent in art and 11 per cent in science.

Figure 54

Characteristics of Permanent Full-Time Personnel by Job Category

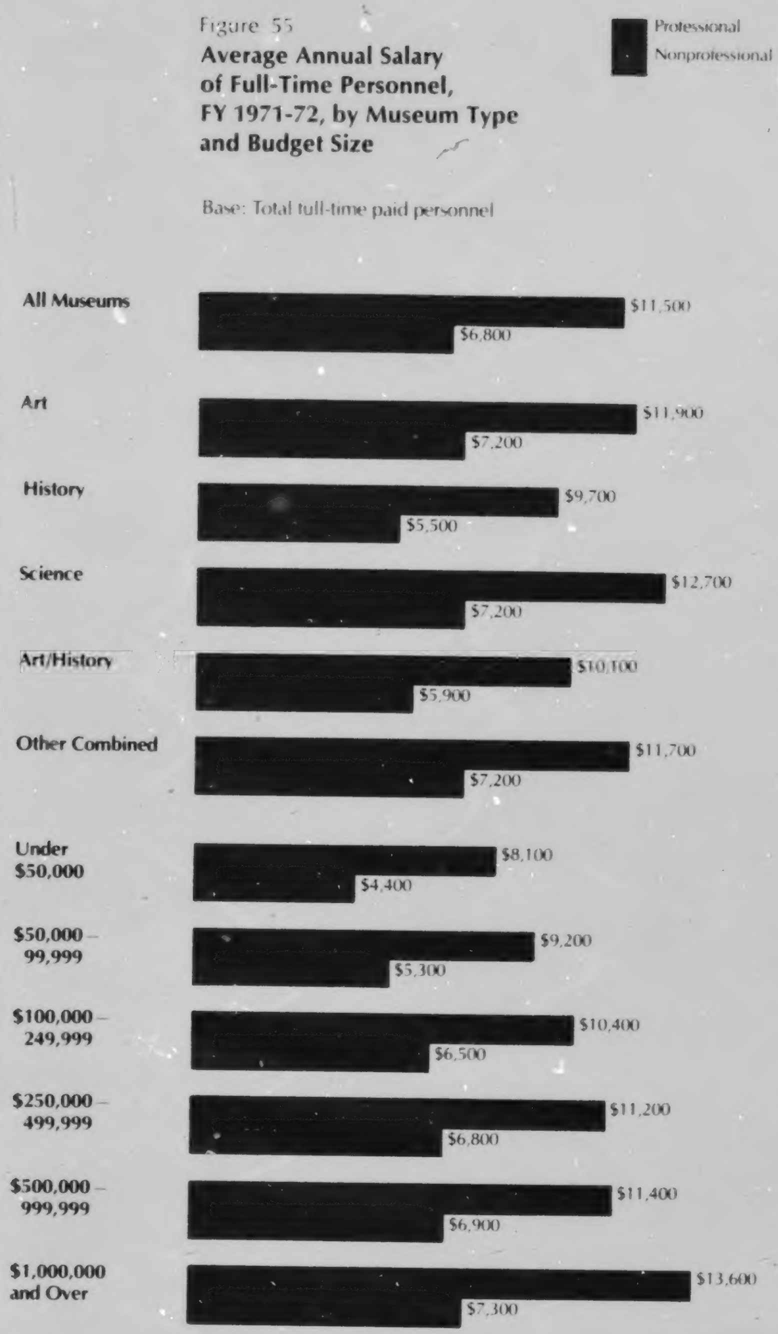
Base: Total full-time paid personnel	Total personnel	Sex		Ethnic Group				Union Membership			Education				
		Male	Female	White	Black	Other	Not sure	Union member	Not union member	Not sure	Less than bachelor's degree	Bachelor's degree	Master's degree	Doctorate	Not sure
		%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total Personnel	30,400	63	37	82	11	4	3	16	69	15	56	18	8	3	15
Professional	11,000	66	34	91	3	3	3	6	81	13	26	35	22	9	8
Nonprofessional	19,400	61	39	75	16	5	4	21	63	16	71	9	1	*	19
Administration															
Total	6,800	41	59	91	4	2	3	6	80	14	45	28	14	4	9
Professional	3,600	63	37	94	2	2	2	4	85	11	24	38	26	7	5
Nonprofessional	3,200	16	84	87	7	3	3	8	74	18	68	17	1	*	14
Curatorial, Display, and Exhibit															
Total	5,200	61	39	91	4	3	2	10	73	17	38	26	16	8	12
Professional	3,200	67	33	94	1	3	2	7	80	13	23	33	24	12	8
Nonprofessional	2,000	51	49	86	8	3	3	14	64	22	64	15	2	1	18
Education															
Total	2,800	43	57	83	[illegible]	3	8	6	77	17	34	36	17	2	11
Professional	1,700	53	47	86	5	3	6	4	81	15	17	48	25	2	8
Nonprofessional	1,100	25	75	77	8	5	10	8	72	20	63	20	2	*	15
Research															
Total	1,500	61	39	87	5	5	3	6	75	19	21	32	17	20	10
Professional	1,000	69	31	89	3	4	4	3	79	18	7	33	23	28	9
Nonprofessional	500	41	59	81	10	6	3	11	69	20	53	31	2	1	13
Operations and Support															
Total	14,100	80	20	71	19	7	3	26	59	15	72	6	1	*	21
Professional	1,500	82	18	85	6	6	3	17	70	13	64	19	3	–	14
Nonprofessional	12,600	79	21	70	20	7	3	27	58	15	74	4	*	*	22

* Less than 0.5%

Figure 55

Average Annual Salary of Full-Time Personnel, FY 1971-72, by Museum Type and Budget Size

Base: Total full-time paid personnel



Salary Levels

In FY 1971–72, the average annual salary of all full-time personnel was $8,500: Professionals earned an average of $11,500, and nonprofessionals an average of $6,800. (Fig. 55, p. 101; Fig. 55A, p. 102.) Fifty-one per cent of the professionals earned $10,000 or more, compared with seven per cent of the nonprofessionals; 39 per cent of the professionals earned from $5,000 to $9,999, while 65 per cent of the nonprofessionals had salaries in this range.

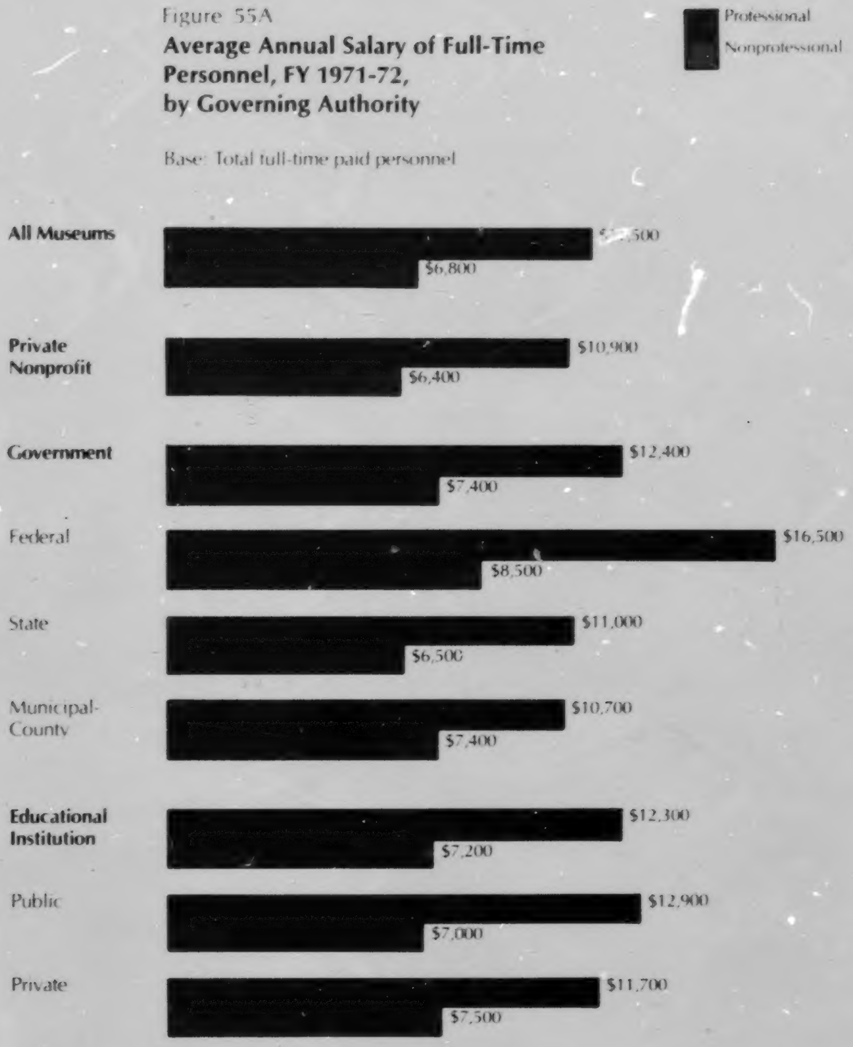
Budget size is the clearest determinant of salary levels. The average annual salary for all full-time personnel increases from $6,300 in museums with budgets under $50,000 to $9,300 in those with budgets of $1,000,000 and over. Professionals earned $8,100 in the under $50,000 museums, compared with $13,600 in the $1,000,000 and over museums. Nonprofessional staff salaries increased on this scale from $4,400 to $7,300. (Fig. 55, p. 101.)

Among museum types, average salaries for all full-time staff were highest in other combined museums ($9,100), followed closely by science museums ($9,000) and art museums ($8,900). Art/history and history museums had the lowest salary levels ($7,400 and $7,000, respectively). The average pay for professionals ranged between $9,700 in history and $12,700 in science museums; for nonprofessionals it ranged between $5,500 in history and $7,200 in art, science, and other combined museums.

Among governing authorities, average salaries for full-time personnel were $8,000 in private nonprofit, $9,100 in government, and $9,700 in educational institution museums. In private nonprofit museums, professionals earned $10,900 and nonprofessionals $6,400; in government museums, the respective figures were $12,400 and $7,400 and in educational institution museums, $12,300 and $7,200. (Fig. 55A, p. 102.) Federal museums had

Figure 55A
Average Annual Salary of Full-Time Personnel, FY 1971-72, by Governing Authority

Base: Total full-time paid personnel



the highest salary levels, both for professionals and nonprofessionals, of any museum category. The average annual salary of all full-time personnel in these museums was $11,700, with professionals earning $16,500 and nonprofessionals $8,500.

Senior Personnel

The survey examined in some detail the senior staff members of museums. The description of senior personnel was restricted to job responsibility and was not based on length of time served in the current position. It was left to the director to determine which staff members, other than himself, should be classified as senior personnel. Each director then was asked a series of questions about himself and about the *three* senior positions he considered most important to the museum. Information was obtained on job tenure and work experience, formal and museum-related education, as well as certain employee characteristics (age, sex, ethnic group, union membership) and salary levels. With the exception of the following job descriptions of senior personnel, all data discussed in this section on senior personnel include the director as a senior staff member. More detailed information on museum directors is found on pp. 107-13.

Eighty-nine per cent of the museums have senior personnel other than the director. The highest percentage of museums reported senior personnel among administrative professionals (58 per cent) and curatorial, display, and exhibit professionals (57 per cent). The next largest percentages of museums reported senior personnel among operations and support nonprofessionals (25 per cent), administrative nonprofessionals (24 per cent), and education professionals (22 per cent). Six per cent of the museums reported senior personnel among operations and support and research professionals. No more than one per cent have senior personnel among nonprofessionals in curatorial, display, and exhibit, education, and research.

Characteristics

The majority (85 per cent) of all senior personnel, including the director, were full-time paid employees; and 10 per cent were part-time paid staff. Five per cent were full-time or part-time volunteers. Most of the senior personnel in each of the job categories were full-time paid staff. Volunteer representation was highest among professionals in administration and research (10 per cent each), followed closely by directors, eight per cent of whom were volunteers.

Nearly two-thirds (62 per cent) of all senior personnel are men. Women, representing 38 per cent of senior personnel, accounted for the majority of senior employees in two job categories: administrative nonprofessionals, 96 per cent of whom are women, and education professionals, 52 per cent of whom are women. Approximately two out of five of the senior professional employees in administration (43 per cent), curatorial, display, and exhibit (41 per cent), and research (42 per cent) are women. The proportion of women is lowest among directors (28 per cent) and among operations and support nonprofessionals (23 per cent) and professionals (10 per cent).

Budget size has a marked effect on the proportions of men and women among senior staff. More than half (54 per cent) of the senior personnel in the under $50,000 museums are women, but this drops to eight per cent in the $1,000,000 and over museums. The ratio of men to women in art, history, and other combined museums is similar to that in all museums. In science, a higher than average proportion (81 per cent) of all senior personnel are men; and in art/history, a higher than average proportion (50 per cent) are women. Private nonprofit museums have a higher proportion (45 per cent) of women in senior positions than educational institution museums (33 per cent) or government museums (29 per cent). Of all governing authorities, federal museums have the lowest proportion (21 per cent) of women in senior positions.

The average age for senior personnel was 44.7 years. Thirty-six per cent were under 40 years of age, and another 46 per cent between 40 and 59 years of age. Eighteen per cent of the senior employees were 60 or more years old. Directors have the highest average age level (48.8 years) of any job category; the lowest levels are found among research and education professionals (40.1 and 39.2 years, respectively). Within museum type, the average age of senior personnel is lowest in art (41.4 years) and highest in art/history and history (47.8 and 47.6 years, respectively).

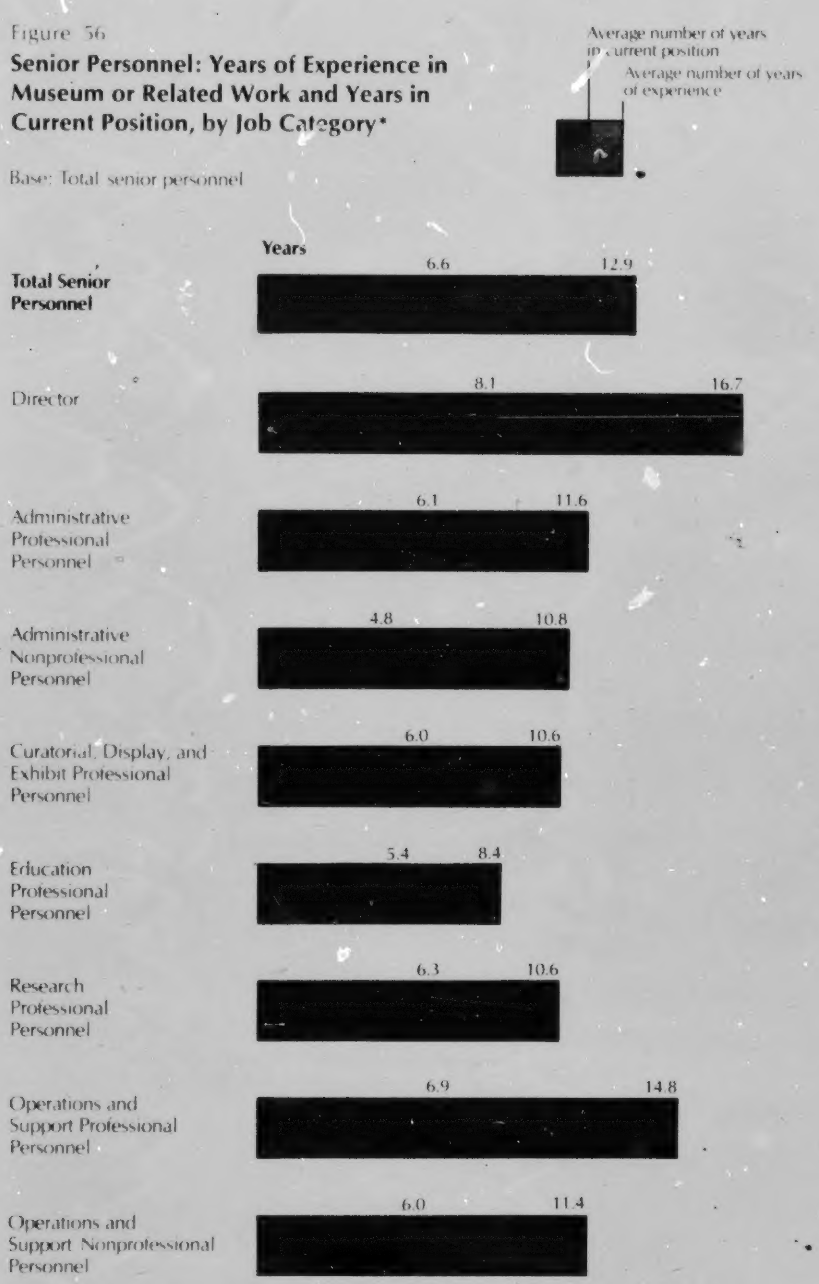
Ninety-six per cent of all senior personnel are white, a somewhat larger proportion than that for all full-time personnel. Two per cent are Black and two per cent of some other ethnic group. The only job categories in which non-whites account for as much as nine per cent of the senior personnel are research professionals and operations and support professionals. Directors, 99 per cent of whom are white, have the lowest proportion of non-whites of any job category. There is little variation in the ethnic affiliation of senior personnel within museum type and governing authority. The most substantial non-white representation is in federal museums, where six per cent of the senior personnel are Black and six per cent of some other ethnic group.

Only six per cent of all senior personnel were members of a union, with this membership concentrated largely among operations and support professionals (14 per cent) and nonprofessionals (12 per cent). Within museum type the incidence of union enrollment is highest in science and other combined museums, where approximately

Figure 56

Senior Personnel: Years of Experience in Museum or Related Work and Years in Current Position, by Job Category*

Base: Total senior personnel



*Due to the very small number of senior personnel classified as curatorial, display, and exhibit, education, and research nonprofessionals, these job categories are not covered in this figure.

10 per cent of the senior personnel belonged to a union. Union enrollment among senior personnel was somewhat higher in government museums (10 per cent) than in educational institution (five per cent) or private nonprofit (three per cent) museums.

Work Experience and Education

As a group, senior personnel have had an average of 12.9 years of experience in museum or museum-related work, with 6.6 of these years spent in their current positions. (Fig. 56, p. 104.) Directors have had the longest average number of years experience (16.7), as well as the longest job tenure (8.1 years). Operations and support professionals follow, with an average of 14.8 years spent in museum or museum-related work and 6.9 years in their current positions. Education professionals, who as noted previously are relatively younger in age than other senior personnel, have had the shortest average number of years of experience (8.4) and, except for administrative nonprofessionals, the shortest job tenure (5.4 years). Among museum types, the total work experience of senior personnel ranges from an average of 14.4 years in science to 11.7 years in history. The average number of years spent in current positions ranges from 7.8 in science to 5.7 in art.

Thirty-three per cent of the senior staff members have a bachelor's degree. An almost equal percentage have either a master's degree (23 per cent) or a doctorate (nine per cent). The remaining 35 per cent have less than a bachelor's degree. The proportion of senior personnel with a graduate degree is highest among directors (49 per cent) and research professionals (45 per cent). Research professionals have the highest proportion of senior personnel with a doctorate, 23 per cent compared with 16 per cent of directors. In other job categories, the proportion of senior personnel with a graduate degree (primarily a master's degree) ranges between 37 per cent among curatorial, display, and exhibit professionals and three per cent among administrative nonprofessionals.

Art museums have the highest proportion (45 per cent) of senior personnel with a graduate degree. Although a somewhat lower proportion (37 per cent) of senior personnel in science museums have a graduate degree, these museums have more individuals with doctorates (16 per cent) than any other museum type. The incidence of graduate degrees is lowest in history museums, where 19 per cent of the senior personnel have a master's degree and only five per cent a doctorate, and in art/history museums, where 21 per cent have a master's and six per cent a doctorate. History and art/history museums also have the highest proportions (44 and 40 per cent, respectively) of senior personnel with less than a bachelor's degree.

According to directors, 65 per cent of the museums' senior personnel have had formal education directly related to their jobs.[4] The highest incidence of job-related educaton is found among directors (75 per cent), followed closely by education professionals (73 per cent), curatorial, display, and exhibit professionals (70 per cent), and research professionals (69 per cent). In the remaining job categories, the percentage of senior personnel with job-related education ranges from 29 per cent among operations and support nonprofessionals to 59 per cent among administrative professionals. Within museum type, art and science have the highest proportions (76 and 77 per cent, respectively) of senior personnel with job-related education, and history and art/history the lowest (54 and 58 per cent, respectively). Sixty-five per cent of the senior personnel in other combined museums have had formal education related to their jobs.

Responses indicate that the formal education of senior personnel is related more to subject areas of the museum than to administrative areas. Of the 65 per cent of senior personnel with formal job-related education, 21 per cent have studied science, 14 per cent studio arts, 12 per cent art history, and eight per cent history. Understandably, there is a direct correlation between the educational background of employees and the types of museums in which they work. The percentage of senior personnel that have studied science rises to 62 per cent in science museums, the percentage that have studied studio arts to 28 per cent in art museums, and the percentage that have studied art history to 24 per cent in art and 20 per cent in art/history museums. The percentage of senior personnel that have concentrated in history rises to 24 per cent in history museums.

Twelve per cent of the senior personnel have had formal job-related education in museum administration, and only eight per cent have studied finance, business, and accounting. Even among directors and administrative professionals these percentages are not noticeably high: Nineteen per cent of the directors and eight per cent of the administrative professionals have studied museum administration; eight per cent of the directors and 18 per cent of the administrative professionals have studied finance, business, and accounting. The proportion of senior personnel with formal education in finance, business, and accounting is, in fact, higher among administrative nonprofessionals (29 per cent) than among directors or administrative professionals.

Salary Levels

In FY 1971–72, the average annual salary of all senior personnel was $10,600. (Fig. 57,

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[4] It was left to the director to decide what constitutes "formal education that directly relates to the job". Thus, responses represent the director's own evaluation of the level of education among the museum's senior personnel.

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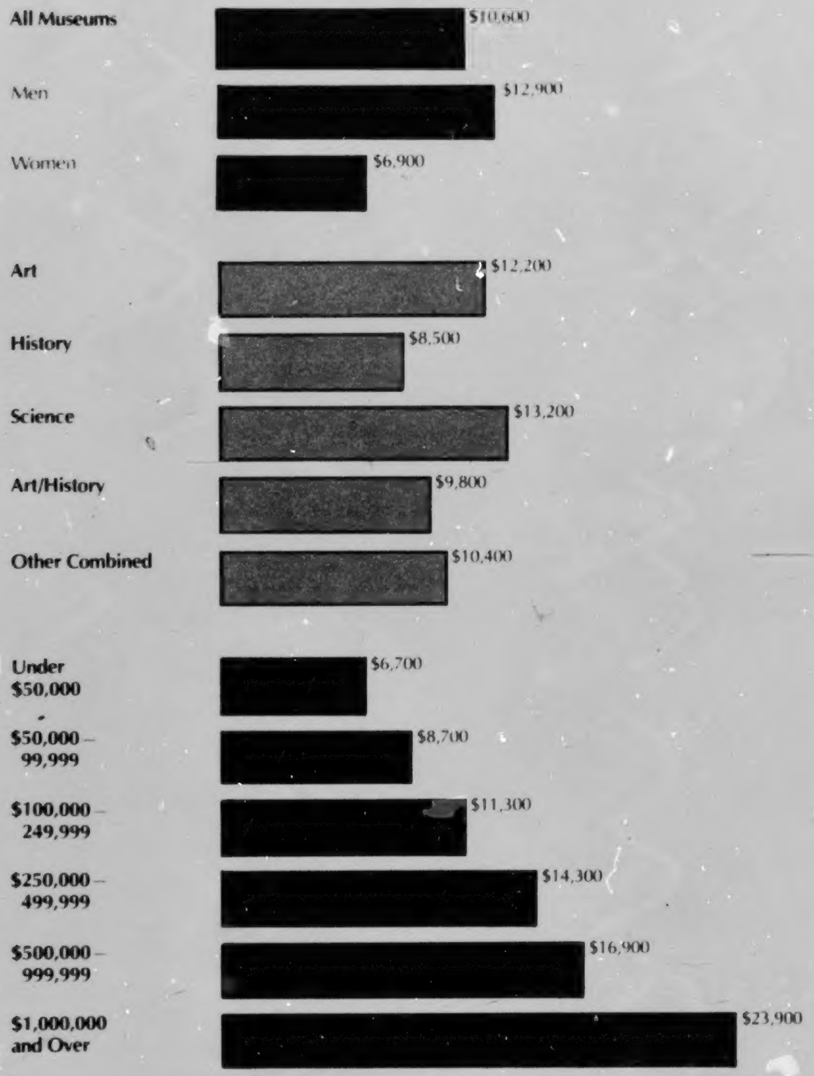
Figure 57

Average Annual Salary of Senior Personnel, FY 1971-72, by Museum Type and Budget Size

Base: Full-time and part-time paid senior personnel



p. 106; Fig. 57A, p. 107.) Thirty-six per cent of these employees earned between $5,000 and $9,999 and 20 per cent less than $5,000. Forty-four per cent had salaries of $10,000 and over, but only four per cent earned $25,000 or more. Particularly striking is the fact that men in senior positions earned almost twice as much as women in senior positions—$12,900 compared with $6,900.

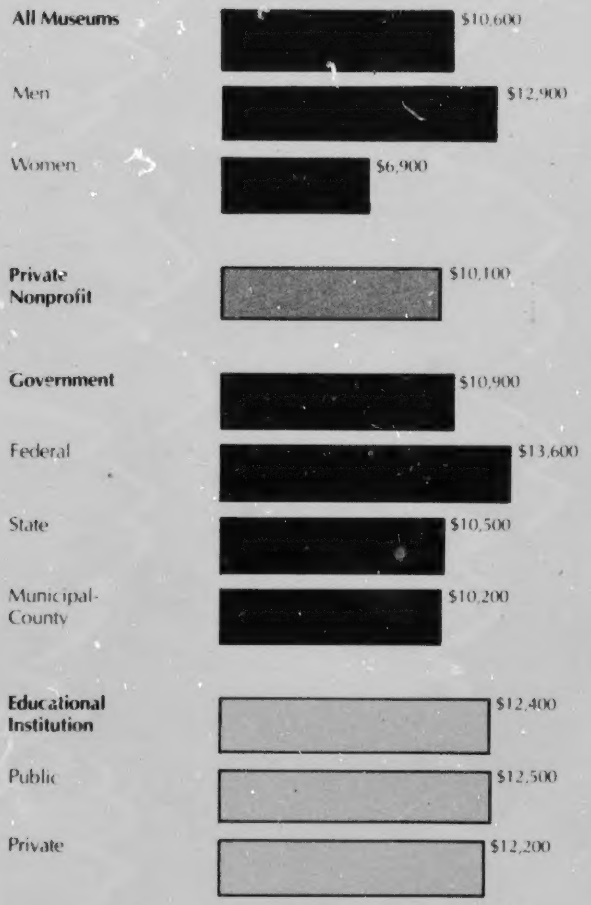
Directors had the highest average annual salary ($14,100) of any senior personnel. Research professionals follow, with an average salary of $12,300. Curatorial, display, and exhibit professionals, who had an average annual salary of $9,800, earned less than administrative professionals ($10,100) and operations and support professionals ($11,000), and just slightly more than education professionals ($8,400). The lowest salary levels for senior personnel were among nonprofessionals in operations and support ($7,500) and in administration ($5,000).

The average annual salary for senior personnel increases steadily with budget size, from $6,700 in the under $50,000 museums to $16,900 in the $500,000 to $999,999 museums and to $23,900 in the $1,000,000 and over museums. (Fig. 57. p. 106.) Men earned an average annual salary of $8,200 in the under $50,000 museums, increasing to $24,700 in the $1,000,000 and over museums; salaries earned by women increase on this scale from $5,400 to $15,100.

Senior personnel earned an average annual salary of $13,200 in science museums and $12,200 in art museums, compared with only $8,500 in history museums. (Fig. 57, p. 106.) Senior staff members in educational institution museums earned an average salary of $12,400, compared with $10,900 in government museums and $10,100 in private nonprofit museums. (Fig. 57A, p. 107.) The highest average salary levels of any governing authority ($13,600) were found in federal museums.

Figure 57A
Average Annual Salary of Senior Personnel, FY 1971-72, by Governing Authority

Base: Full-time and part-time paid senior personnel



Directors

Characteristics

Eighty-six per cent of the museum directors were full-time paid employees, while six per cent were part-time paid personnel and eight per cent full-time or part-time volunteers. Within museum type and budget size, the proportion of directors that were full-time drops below 90 per cent in only three categories: history (81 per cent), art/history (83 per cent), and the under $50,000 museums (76 per cent). In these categories, from 11 to 15 per cent of the directors were full-time or part-time volunteers.

Seventy-two per cent of the museum directors are men. (Fig. 58, p. 108.) Science has, of all museum types, the highest proportion (91 per cent) of male directors and art/history the lowest (57 per cent). Except in the under $50,000 museums, where there are relatively even numbers of men and women serving in this position, the majority of directors in all budget categories are men. The proportion of women in this position drops sharply as budget size increases, from 46 per cent in the under $50,000 museums to no more than four per cent in any of the budget categories of $250,000 and over. Men account for a higher proportion of directors in educational institution museums (83 per cent) than in government (79 per cent) or private nonprofit (66 per cent) museums.

The average age of museum directors was 48.8 years. Twenty-seven per cent were under 40 years of age. Fifty-one per cent were between the ages of 40 and 59, and the remaining 22 per cent 60 or more years old. Within museum type, the average age for directors ranges from 44.7 years in art to 50.9 years in art/history. There is little variation within governing authority or budget size, except that the proportion of directors under 40 years of age does decrease notice-

00118

Figure 58

Characteristics of Directors

Base: Total museum directors

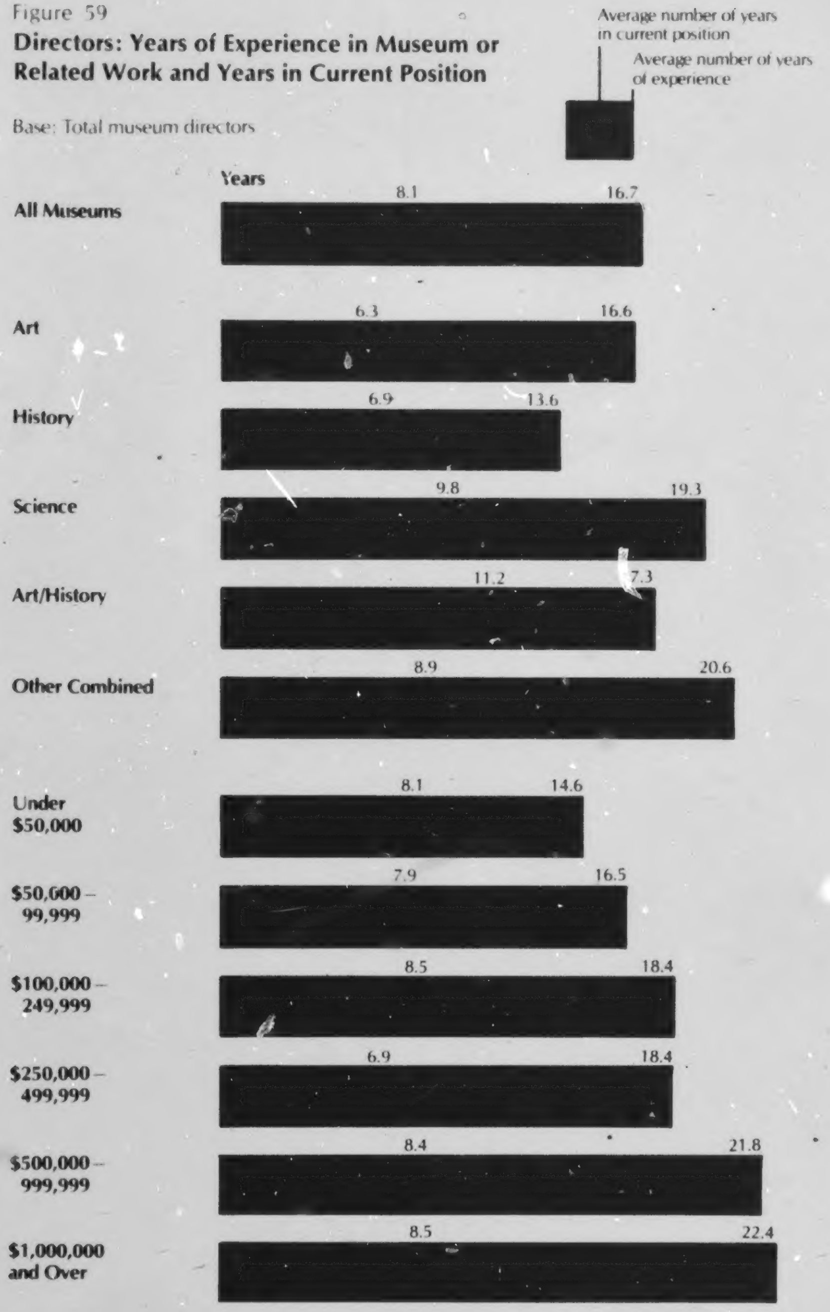
	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Sex															
Male	72	78	65	91	57	75	54	75	90	98	96	98	66	79	83
Female	28	22	35	9	43	25	46	25	10	2	4	2	34	21	17
Age															
Under 30	8	9	8	7	8	10	12	10	5	2	–	–	10	9	–
30–39	19	27	18	24	15	12	13	30	28	15	17	9	18	20	21
40–49	23	28	19	21	23	26	17	19	25	40	37	38	19	26	31
50–59	28	23	27	34	26	31	29	23	25	31	30	36	30	21	32
60–69	16	11	19	14	17	12	18	15	14	9	15	17	17	16	12
70 and over	6	2	9	–	11	9	11	3	3	3	1	–	6	8	4
Average age	48.8	44.7	50.4	47.1	50.9	49.8	50.7	45.4	47.0	48.1	49.1	50.7	48.8	48.6	49.0
Ethnic Group															
White	99	97	99	99	98	99	99	96	97	99	99	99	100	98	97
Black	1	2	1	–	–	*	1	3	1	1	–	–	*	2	2
Other	*	1	*	1	2	1	*	1	2	–	1	1	*	*	1
Union Membership															
Member of union	5	3	4	7	3	10	6	5	4	4	6	9	3	9	4
Not member of union	95	97	96	93	97	90	94	95	96	96	94	91	97	91	96

*Less than 0.5%

Figure 59

Directors: Years of Experience in Museum or Related Work and Years in Current Position

Base: Total museum directors



ably from 25 per cent in the under $50,000 museums to nine per cent in the $1,000,000 and over museums.

With the exception of federal and private educational institution museums, where non-whites account for a respective nine and seven per cent of directors, the nation's museums are headed almost exclusively by whites. Ninety-nine per cent of all museum directors are white.

Five per cent of all museum directors belonged to a union. Only in state museums does the proportion of directors who were union members rise above one in ten.

Work Experience and Education

Directors have had an average of almost 17 years of experience in museum or museum-related work and have been in their current positions an average of just over eight years. (Fig. 59, p. 109.) Of all museum types, directors of other combined museums have had the longest experience in the field (20.6 years) and directors of art/history museums the longest job tenure (11.2 years). Science museum directors follow in both field experience (19.3 years) and job tenure (9.8 years). In contrast, history museum directors have had the least experience in museum or museum-related work (13.6 years) and art museum directors the shortest job tenure (6.3 years).

As the budget size of the museum increases there is a corresponding increase in the total number of years the director has spent in the field, from 14.6 in the under $50,000 museums to 22.4 in the $1,000,000 and over museums. While directors of the largest budget museums do have more years of experience, the number of years spent in current positions is not noticeably greater than that for directors of the smallest budget museums (8.5 years in the $1,000,000 and over museums compared with 8.1 years in the under $50,000 museums).

Twenty-eight per cent of the directors have a bachelor's degree, 33 per cent a master's degree, and 16 per cent a doctorate. Twenty-three per cent have less than a bachelor's degree. Approximately two-thirds of the directors of art (66 per cent) and of science (64 per cent) museums have a graduate degree, compared with 38 per cent of the history museum directors. A respective 40 and 46 per cent of the directors of art/history and other combined museums have a graduate degree. The proportion of directors with a graduate degree increases with budget size, from 36 per cent in the under $50,000 museums to 72 per cent in the $1,000,000 and over museums. Conversely, the proportion with less than a bachelor's degree decreases on this scale, from 33 per cent to five per cent.

Three out of four directors reported that they have had some type of formal education directly related to their jobs. While more than 80 per cent of the directors of art, science, and other combined museums have had formal job-related education, this percentage drops slightly to a respective 63 and 69 per cent in history and art/history museums. The only budget category in which less than 80 per cent of the directors have had formal job-related education is the under $50,000 museums (66 per cent). Among governing authorities, the proportion of directors with job-related education reaches its highest level in educational institution museums, 92 per cent compared with 74 per cent in both private nonprofit and government museums. (Eighty-eight per cent of the directors of federal museums have had job-related education, contrasted with 74 per cent of the state and 68 per cent of the municipal-county museum directors.)

Salary Levels
The average salary of museum directors in FY 1971–72 was $14,100. (Fig. 60, p. 111; Fig. 60A, p. 111.) Sixty-six per cent earned $10,000 or more in this period, with only nine per cent earning $25,000 or more. Twenty-three per cent earned between $5,000 and $9,999. Eleven per cent of the museum directors earned less than $5,000. Men were paid almost twice as much as women, an average $16,000 compared with $8,800. (The high proportion of men among directors of large budget museums is one reason for this difference in salary levels.)

Directors earned an average of $9,000 in the under $50,000 museums; salaries increased steadily to $24,500 in the $500,000 to $999,999 museums and to $33,200 in the $1,000,000 and over museums. In these largest budget museums, 39 per cent of the directors earned $35,000 or more. This compares with only three per cent in the next largest budget category, $500,000 to $999,999, and two per cent in the $250,000 to $499,999 category. None of the directors in the under $250,000 museums earned as much as $35,000. The average salaries for directors of science and art museums were $17,900 and $16,600, respectively. The next highest salary levels were in other combined ($13,500) and art/history ($12,500) museums. History museums paid the lowest salaries ($11,600) of any museum type.

Among governing authorities, average salaries of directors were higher in educational institution museums ($16,500) than in government and private nonprofit museums, both of which paid $13,800. Public educational institution and federal museums paid the highest average salaries ($17,700 and $17,400, respectively) of any governing authority. (Fig. 60A, p. 111.)

Functions and Responsibilities
Directors were asked to describe their major functions and responsibilities and to select from a list of eight activities the two they thought should be their first or second *most* important responsibilities. Directors then were asked how much time they actually spend on each of the eight activities.

Figure 60

Average Annual Salary of Directors, FY 1971-72, by Museum Type and Budget Size

Base: Full-time and part-time paid museum directors

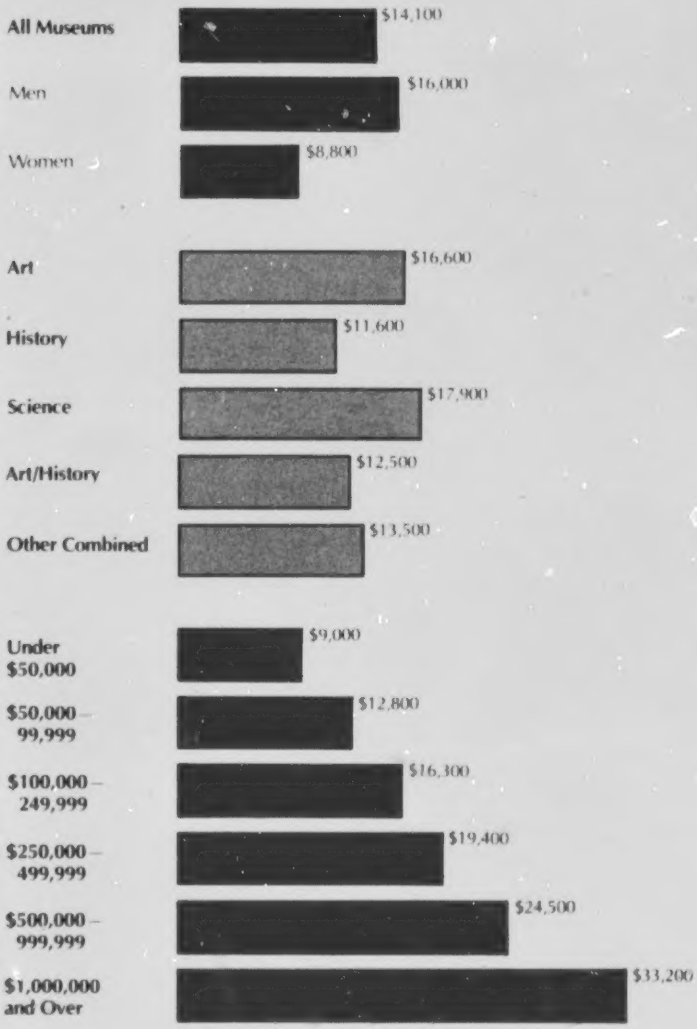
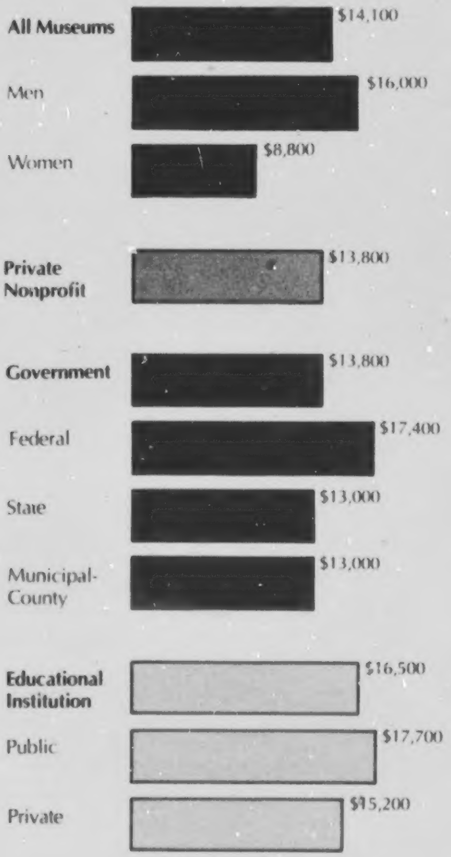


Figure 60A

Average Annual Salary of Directors, FY 1971-72, by Governing Authority

Base: Full-time and part-time paid museum directors



In describing their major functions and responsibilities, the largest single percentage (50 per cent) of the directors mentioned administration and office work. Forty-four per cent reported that they have complete responsibility for everything. Forty per cent of the directors cited responsibility for maintaining relations with the community or city, and 34 per cent supervision of staff. Construction and display of exhibits—the first non-administrative function to appear on the list—was described as a major responsibility by just under one-third (30 per cent) of all directors. Supervision of educational work was considered a major function by 25 per cent, maintenance and care of the collection by 24 per cent, responsibility for formulation of and conformity to the museum's financial plan by 23 per cent, responsibility for acquisitions for the collection by 22 per cent, and organization of activities such as classes, tours, and lectures by 21 per cent.

Twenty-two per cent of the directors mentioned liaison with trustees and donors as one of their major responsibilities, and a lower 13 per cent mentioned raising funds and maintaining relations with donors. The other activities described by directors as major responsibilities were: serving in a curatorial capacity (17 per cent); maintenance of building and grounds (16 per cent); research on the collection (15 per cent); receiving and cataloguing gifts/materials(eight per cent); concern for the museum's future development (eight per cent); and providing artistic and creative leadership (six per cent).

Some noteworthy differences appear when the directors' descriptions of functions are compared by museum type, budget size, and governing authority. Construction and display of exhibits was cited as a major responsibility by more directors of art and other combined museums (45 and 41 per cent, respectively) than of art/history (26 per cent), history (22 per cent), or science (20 per cent). Responsibility for acquisitions for the collection and providing artistic and creative leadership also were considered relatively more important by directors of art and other combined museums. Maintenance and care of the collection and maintenance of buildings and grounds were considered major responsibilities by larger percentages of history museum directors (29 and 22 per cent, respectively) than of directors of science museums (19 and 11 per cent, respectively) or art museums (17 and seven per cent, respectively). The relatively large number of small budget museums in the history category and the inclusion in this category of historic sites and museum villages—where buildings and grounds themselves often are an integral part of exhibitions—may account partially for this variation.

Among budget sizes, the percentages of directors that cited liaison with trustees and donors and raising funds and maintaining relations with donors as major functions was highest in the $250,000 and over museums. In contrast, directors of the under $250,000 museums gave relatively more emphasis to construction and display of exhibits, maintenance and care of the collection, and organization of activities such as classes, tours, and lectures.

Directors of educational institution museums view their responsibilities somewhat differently than those of other governing authorities. For example, relatively few of these directors considered any one of the following a major function: administration and office work (39 per cent, compared with approximately 53 per cent in private nonprofit and in government museums); responsibility for maintaining relations with the community or city (27 per cent, compared with approximately 43 per cent in private nonprofit and in government); maintenance and care of the collection (16 per cent, compared with approximately 25 per cent in private nonprofit and in government); and maintenance of buildings and grounds (four per cent, compared with approximately 18 per cent in private nonprofit and in government).

Responsibility for acquisitions for the collection and construction and display of exhibits were cited as important functions by more directors of educational institution museums (44 per cent in each case) than of private nonprofit museums (21 and 30 per cent, respectively) or government museums (16 and 26 per cent, respectively). Despite the fact that more than half of the government museums have a board of trustees, a relatively small number (11 per cent) of directors of government museums considered liaison with trustees and donors a major responsibility. This compares with 28 per cent in private nonprofit museums—93 per cent of which have boards—and 22 per cent in educational institution museums—40 per cent of which have boards. Raising funds and maintaining relations with donors also was considered a major function by a lower percentage of directors of government museums (four per cent) than of private nonprofit (17 per cent) or educational institution (21 per cent) museums.

Directors were given a list of eight specified activities and were asked which two they thought should be their first or second most important responsibilities. Nearly eight out of ten (78 per cent) singled out administrative and staff responsibilities as among the two most important. (Fig. 61, p. 114.) Fifty-seven per cent cited policy and planning for collections and exhibitions. Twenty-one per cent of the directors selected dealing with trustees and advisory committees as their first or second most important function, and 17 per cent cited work on collections and exhibitions. No more than one out of ten chose any one of the remaining activities on the list: work in own museum-related specialty (10 per cent); fund raising (eight per cent); personal participation in community activities (four per cent); and participation in outside organizations (one per cent).

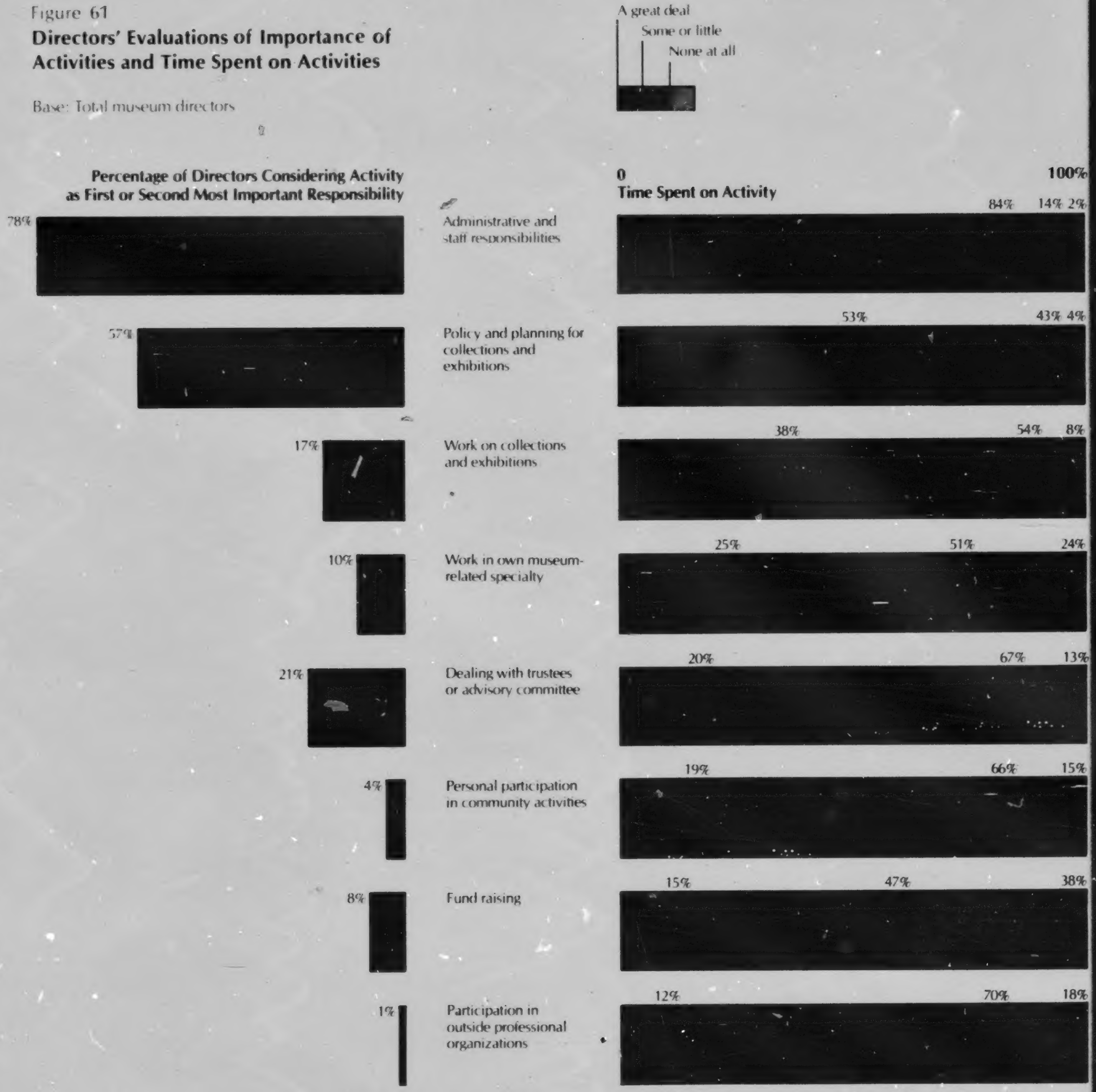
Most directors appear to be spending their time in those areas they feel should be of highest priority. (Fig. 61, p. 114.) Eighty-four per cent reported that they spend a great deal of time on administrative and staff responsibilities, and 53 per cent a great deal of time on policy and planning for collections and exhibitions. (Less than five per cent of the directors spend no time on either of these activities.) Although dealing with trustees and advisory committees ranked third on the list of priority responsibilities, directors actually spend somewhat less time in this area than they do working on collections and exhibitions and working in their own museum-related specialty. More than one-third (38 per cent) of the directors reported that they spend no time on fund raising, an activity that ranked among the lowest on the list of directors' priority responsibilities. Only 15 per cent spend a great deal of time on fund raising; 47 per cent spend some or little time on this activity. (The survey did not investigate the extent to which other staff members might be involved in fund raising.)

Employee Benefits and Perquisites

Directors were asked the extent to which their full-time paid employees were covered by health and medical insurance, a retirement or pension plan, and life insurance. Responses show that health and medical insurance existed for all of these employees in 70 per cent of the museums and for some in five per cent. In almost all of the $100,000 and over museums, every full-time employee was covered. The proportion of museums providing coverage drops sharply in the smaller museums, especially the under $50,000 where in 42 per cent of the museums none of these employees was covered.

Figure 61
Directors' Evaluations of Importance of Activities and Time Spent on Activities

Base: Total museum directors



Retirement or pension plans were available for all full-time personnel in 59 per cent of the museums and for some in six per cent. The percentage of museums offering this type of benefit for all of these employees decreases from 93 per cent in the $1,000,000 and over group to 42 per cent in the under $50,000.

Life insurance was made available less often than the other benefits, with 45 per cent of the museums offering it for all full-time employees and five per cent for some. Among budget sizes, the percentage of museums offering life insurance for all of these employees decreases from 83 per cent in the $1,000,000 and over category to 25 per cent in the under $50,000. The survey did not investigate the adequacy of insurance coverage and pension plans. However, it is significant that in some museums, especially those with small budgets, none of the employees was offered any of these basic benefits.

Levels of coverage for all three kinds of employee benefits are slightly higher in science than in the other types of museums. Among governing authorities, coverage is noticeably lower in private nonprofit museums than in government or educational institution museums. For example, 56 per cent of the private nonprofit museums offered health and medical insurance to all of their full-time paid employees and six per cent to some, compared with a respective 89 and seven per cent of the educational institution museums and a respective 85 and four per cent of the government museums. Federal museums have the highest coverage levels of any governing authority, particularly for health, medical, and life insurance which were offered to all full-time paid employees in at least 95 per cent of these museums.

Directors were asked which of ten given perquisites were offered or made available to any of the museum staff. Almost half (47 per cent) of the museums offered none of the perquisites. Twenty-two per cent offered free or reduced-cost housing and 19 per cent paid sabbatical or research leave. Less than 10 per cent of the museums offered any of the remaining perquisites, including tuition for family members, spouse's travel expenses, and free legal or accounting services. According to the directors, perquisites are offered primarily to senior staff members, including directors. Except in the case of free or reduced-cost housing, other staff members usually are not included.

Budget size is a significant factor, with the percentage of museums offering no perquisites markedly higher in the under $50,000 museums (52 per cent) than in the $1,000,000 and over (23 per cent). Fifty-three per cent of the government and 46 per cent of the private nonprofit museums offered none of the perquisites, compared with 30 per cent of the educational institution museums. This is a reflection of the large percentage of educational institution museums that offered paid sabbatical or research leave (54 per cent) and tuition for family members (40 per cent).

Minority Employment

Directors were asked if their museums had made any special efforts since 1966 to broaden minority employment in professional staff positions, and if they felt that their museums had adequate representation of minority groups in these positions. According to the responses, one out of four (25 per cent) of the museums had made special efforts to broaden minority employment. Seventy-two per cent reported that no special efforts had been made, and three per cent were not sure.

Responses varied little within museum type, with the percentage of museums that had made special efforts ranging from 20 per cent in art/history to 30 per cent in other combined museums. The incidence of special efforts increases with budget size, from 16 per cent in the under $50,000 museums to 48 per cent in the $500,000 to $999,999 museums and to a substantial 67 per cent in the $1,000,000 and over museums. Among governing authorities, special efforts to increase minority employment were made more frequently by educational institution (36 per cent) and government (33 per cent) museums than by private nonprofit museums (19 per cent). Federal museums, 69 per cent of which reported efforts to increase minority employment, had the highest incidence of special efforts of any museum category. Thirty per cent of state and 21 per cent of municipal-county museums had made special efforts to increase minority employment.

Directors divided almost equally on the question of adequate representation of minority groups at the professional level in their museums. Forty-four per cent felt that representation was adequate; 45 per cent felt that it was not. (Eleven per cent were not sure.) There is a direct correlation between the percentage of museums that had made special efforts to broaden minority employment and the percentage that considered minority representation inadequate. This is seen most clearly within budget size. The under $50,000 category, which had the lowest proportion of museums that had made special efforts, also had the lowest proportion (36 per cent) that considered representation inadequate. Conversely, the $1,000,000 and over category, with the highest proportion of museums making special efforts, had the highest proportion (62 per cent) considering representation inadequate.

The 45 per cent of directors who felt that minority representation was not adequate were asked if their museums had any plans for broadening representation at the professional staff level. Thirty-two per cent responded that such plans did exist, 64 per cent had no plans, and four per cent were not sure. The most marked variations in responses to this question occurred among budget sizes: The percentage of directors responding that their museums had plans for broadening minority representation increased from 10 per cent in the under $50,000 museums to 72 per cent in the $1,000,000 and over category. Among governing authorities, two-thirds of the directors of federal museums reported plans for broadening representation, but in no other category did this percentage rise above the 37 per cent in state museums.

Responses to the preceding questions on minority employment in professional staff positions do not suggest necessarily that smaller museums are indifferent to adequate minority representation. These museums have fewer staff positions to fill and, in addition, are more likely to be located outside of major urban areas where many minority groups are concentrated.

Need for Additional Staff

For each of the five major job areas examined in the survey, no less than 47 per cent of the museum directors reported the need for additional staff. Curatorial, display, and exhibit was the most understaffed, with 61 per cent of the directors citing the need for additional personnel in this area. Education was second on the list (57 per cent), followed by operations and support (53 per cent), administration (52 per cent), and research (47 per cent).

In art museums, almost equal numbers of directors expressed the need for additional staff in curatorial, display, and exhibit (66 per cent), administration (66 per cent), and operations and support (65 per cent). In science museums, the need for staff was greatest in education (67 per cent), curatorial, display, and exhibit (66 per cent), and operations and support (63 per cent). The percentages of directors citing the need for additional staff in each of the job areas was lowest in history and art/history. In history museums, the areas most in need of additional staff were curatorial, display, and exhibit (55 per cent) and education (52 per cent). The areas most frequently cited in art/history museums were operations and support (52 per cent), curatorial, display, and exhibit (48 per cent), and education (47 per cent). The largest percentage of directors of other combined museums reported the need for additional personnel in curatorial, display, and exhibit (69 per cent) and education (68 per cent). Other combined museums had, of all museum types, the highest proportion (62 per cent) of directors that cited research as an understaffed area.

There is no consistent pattern within budget size or governing authority in the percentage of directors citing the need for additional staff. In each of the job areas, needs generally were lower in museums with budgets under $100,000. Nevertheless, in none of the six budget categories did the percentage of directors reporting the need for additional personnel in any job area fall below 40 per cent.

Except in the area of education, directors of government museums expressed the need for additional staff less frequently than directors of museums within the other governing authorities. Fifty-eight per cent of the government museum directors cited education as an area requiring additional staff and 55 per cent curatorial, display, and exhibit. In private nonprofit museums, the areas of greatest need were curatorial, display, and exhibit (62 per cent), administration (59 per cent), and education (58 per cent). The most understaffed areas in educational institution museums were curatorial, display, and exhibit (72 per cent) and operations and support (62 per cent).

For each job area, directors who had indicated the need for additional staff were asked to focus on the specific types of personnel needed within that category.[5]

In the curatorial, display, and exhibit area the primary need, cited by 61 per cent of the directors responding, was for exhibition/display personnel. Forty-two per cent specified curatorial staff, 34 per cent cataloguers, and 32 per cent conservation/preservation personnel. (Fig. 62, p. 120.)

Of those directors who cited the need for more education personnel, the largest single percentage (28 per cent) specified instructors and teachers. (Fig. 63, p. 121.) Twenty-three per cent mentioned the need for department heads to coordinate school programs, which is particularly interesting since the survey findings show that in many cases the level of cooperation between museums and schools in planning and developing school programs is minimal. Other types of personnel needed in the education area were instructors for children (18 per cent), docents (16 per cent), workshop leaders (12 per cent), and guides (11 per cent).

The primary staff needs in operations and support were for security guards and custodians, mentioned by a respective 45 and 40 per cent of the directors responding. (Fig. 64, p. 122.) Following this are building maintenance personnel (18 per cent), preparators (14 per cent), gardeners and grounds attendants (12 per cent), installers and exhibit technicians (12 per cent), and sales personnel (11 per cent)

Directors expressed the need for a variety of personnel in the administration area. (Fig. 65, p. 123.) Thirty-six per cent cited the need for public relations director/staff, 29 per cent a publications chief, 28 per cent clerical/secretarial staff, 24 per cent a librarian, and 22 per cent a financial officer/business manager.

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[5] Research was excluded because the responses were not specific enough to divide the category by types of personnel.

Adequacy of Staff Training and Salaries

In addition to inquiring about the need for additional staff, the survey sought the directors' opinions on the adequacy of academic and/or other training of full-time staff, other than senior personnel. Directors also were asked if they thought salaries paid these staff members were adequate or were, in fact, too low to attract the kinds of individuals needed by the museum.

For each job area, a substantial number of directors of museums with full-time staff primarily assigned to that category considered employee training adequate. This ranged between 72 per cent in the area of operations and support and 87 per cent in administration. The percentage of directors that considered salaries adequate was significantly lower, ranging between 42 per cent in administration and 58 per cent in research.

In all but a few museum categories, the percentage of directors that considered training adequate surpassed the percentage of directors that considered salaries adequate. Exceptions occurred in federal museums, art/history museums, and public educational institution museums. In federal museums, 78 per cent of the directors considered salaries of operations and support personnel adequate, but a lower 76 per cent considered training adequate. Ninety-seven per cent of federal museum directors thought that both training and salaries of education personnel were adequate. Sixty-seven per cent of art/history and 100 per cent of public educational institution museum directors considered both training and salaries of research personnel adequate. For every job area but research, the percentage of directors that considered salaries adequate was higher in federal museums than in any other museum category. In research, the 87 per cent of federal museum directors that considered salaries adequate was exceeded only by the 100 per cent of public educational institution museum directors that felt this way.

Even assuming that sufficiently high salaries could be offered, 34 per cent of all museum directors felt it would be difficult to fill certain jobs because of a lack of trained or experienced personnel. According to these directors, the two kinds of personnel that would be most difficult to find are curators and exhibit/preparation specialists (each cited by 22 per cent of these directors), followed by conservators (13 per cent) and education staff (12 per cent). The only marked variations in responses to this question occurred within budget size. About half of the directors of the $250,000 and over museums felt that they would have difficulty finding trained or experienced personnel, compared with approximately one-third in the under $250,000 museums.

Only 27 per cent of the directors reported that their museums had formal in-service training programs for the staff.[6] Among museum types, the percentage of museums conducting such training programs is highest in science (36 per cent), followed by art/history (33 per cent), other combined (32 per cent), history (25 per cent), and art (17 per cent). The incidence of in-service training programs increases steadily with budget size, from 21 per cent in the under $50,000 museums to 51 per cent in the $1,000,000 and over museums. Among governing authorities, these programs were conducted more frequently by government (30 per cent) and private nonprofit (27 per cent) museums than by educational institution museums (18 per cent). Of all museum categories, the incidence of in-service training programs is highest among federal museums (57 per cent).

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[6] The survey did not investigate museum training programs conducted by institutions other than museums.

Even fewer museums conducted training programs for museum personnel other than those on their own staff. Moreover, in more than half of the 14 per cent of museums that did conduct such programs in FY 1971–72, fewer than ten individuals completed the course. Again, budget size is a factor, with only seven per cent of the under $50,000 museums offering this type of training program contrasted with 40 per cent of the $1,000,000 and over museums. Art, although having of all museum types the lowest proportion of museums with in-service training programs, had, along with other combined museums, the highest proportion (20 per cent) with programs for training personnel other than those on the museum staff. These programs were conducted least frequently by history museums (eight per cent). More educational institution museums (26 per cent) than government (15 per cent) or private nonprofit (12 per cent) museums offered programs for training other museum personnel. But, the proportion of educational institution museums offering either in-service training or training for other museum personnel seems relatively low considering these museums' affiliation with universities and colleges.

Figure 62

Job Areas in Which More Staff is Needed: Curatorial, Display, and Exhibit

Base: The 61% of museums that need more curatorial, display, and exhibit personnel	Exhibition/ display staff	Curatorial staff	Cataloguers	Conservation/ preservation staff	Other	Almost all categories
	%	%	%	%	%	%
All Museums	61	42	34	32	3	5
Art	55	42	37	37	--	6
History	70	21	43	38	5	4
Science	57	54	18	21	5	2
Art/History	38	46	28	23	8	13
Other Combined	67	58	31	27	*	6
Under $50,000	55	32	44	26	4	10
$50,000–99,999	66	40	36	31	2	3
$100,000–249,999	59	45	31	34	3	4
$250,000–499,999	80	47	19	45	3	2
$500,000–999,999	65	73	14	32	–	–
$1,000,000 and Over	51	58	20	35	7	2
Private Nonprofit	64	44	35	31	4	6
Government	63	32	33	38	4	3
Federal	50	21	48	71	–	–
State	78	31	36	38	5	–
Municipal-County	52	35	27	30	4	6
Educational Institution	43	50	33	18	–	7
Public	38	62	35	21	–	7
Private	55	30	27	14	–	7

*Less than 0.5%

Figure 63

Job Areas in Which More Staff is Needed: Education

Base: The 57% of museums that need more education personnel	Instructors, teachers	Department head to coordinate school programs	Instructors for children	Instructors for adults	Docents	Workshop leaders	Guides	People to work in schools	Coordinator to train and supervise volunteers	Other	Almost all categories
	%	%	%	%	%	%	%	%	%	%	%
All Museums	28	23	18	8	16	12	11	8	3	8	10
Art	22	39	13	5	15	9	3	5	4	9	12
History	28	16	26	13	16	12	18	10	1	8	8
Science	41	21	19	10	12	14	10	7	3	9	10
Art/History	26	20	5	1	29	19	4	9	8	9	13
Other Combined	23	26	12	5	16	8	9	8	2	5	12
Under $50,000	28	13	15	5	23	14	15	7	3	6	10
$50,000–99,999	14	37	18	7	12	8	7	8	2	5	7
$100,000–249,999	25	35	19	11	7	9	9	11	2	9	19
$250,000–499,999	44	18	20	13	19	17	15	3	3	13	4
$500,000–999,999	51	15	21	11	25	11	4	9	4	11	6
$1,000,000 and Over	37	25	20	11	7	7	2	7	2	11	9
Private Nonprofit	30	26	12	7	16	13	8	6	2	8	11
Government	27	21	29	12	16	11	15	11	3	8	8
Federal	33	11	42	18	20	12	12	17	–	6	3
State	27	21	20	16	22	15	18	8	3	11	7
Municipal-County	24	26	29	6	10	8	15	11	5	6	10
Educational Institution	25	18	10	2	17	2	13	5	10	6	13
Public	37	10	10	4	14	–	12	–	12	4	14
Private	9	30	9	–	21	6	15	12	6	9	12

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Figure 64

Job Areas in Which More Staff is Needed: Operations and Support

Base: The 53% of museums that need more operations and support personnel	Security guards	Custodians	Building maintenance personnel	Preparators	Gardeners, grounds attendants	Installers, exhibit technicians	Sales personnel	Skilled carpenters, electricians, etc.	General laborers	Animal attendants	Packers	Guides/hostesses	Other	Almost all categories
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
All Museums	45	40	18	14	12	12	11	9	6	5	5	4	2	5
Art	51	42	15	24	4	38	12	7	*	–	17	3	4	3
History	41	40	24	8	6	5	7	7	9	–	–	5	*	4
Science	40	35	23	10	24	2	7	12	12	24	1	2	3	8
Art/History	41	34	10	6	16	2	22	10	1	–	3	12	–	8
Other Combined	48	47	14	20	14	4	14	10	5	3	1	2	1	7
Under $50,000	29	38	15	13	7	12	12	1	4	–	5	8	1	8
$50,000–99,999	42	39	17	12	17	10	9	11	3	10	5	3	3	1
$100,000–249,999	52	47	17	14	12	13	10	10	8	6	3	2	2	7
$250,000–499,999	63	32	31	18	15	10	20	10	8	6	5	1	2	4
$500,000–999,999	62	46	20	34	12	12	8	22	8	10	8	–	4	–
$1,000,000 and Over	65	46	24	9	11	17	–	26	11	7	4	–	–	9
Private Nonprofit	44	46	17	11	12	14	13	8	4	5	6	4	2	6
Government	48	35	23	16	13	7	10	11	10	7	2	4	2	3
Federal	35	21	48	8	15	2	8	19	6	8	–	6	–	–
State	71	33	19	18	3	7	19	5	6	–	1	7	–	2
Municipal-County	34	43	16	17	19	9	4	11	14	13	3	–	4	5
Educational Institution	41	26	14	27	7	13	4	8	6	–	5	4	3	9
Public	30	21	16	23	9	15	3	5	9	–	–	–	5	15
Private	58	33	12	33	5	9	5	14	2	–	12	9	–	–

*Less than 0.5%

Figure 65 Job Areas in Which More Staff is Needed: Administration

Base: The 52% of museums that need more administrative personnel	Public relations director/staff	Publications chief	Clerical/ secretarial	Librarian	Financial officer, business manager	Membership director	Assistant director	Fund raising director/personnel	Registrar	Managerial	Director	Other	Almost all categories
	%	%	%	%	%	%	%	%	%	%	%	%	%
All Museums	36	29	28	24	22	16	11	7	5	4	3	4	12
Art	34	26	22	23	22	23	16	6	8	5	5	4	17
History	37	31	29	28	17	12	8	7	5	5	–	3	8
Science	39	30	37	26	26	15	13	9	2	–	8	4	14
Art/History	21	24	18	25	21	17	1	6	8	10	4	–	13
Other Combined	38	29	31	15	26	14	11	9	3	4	3	5	11
Under $50,000	31	30	28	25	14	13	6	11	3	2	2	2	8
$50,000–99,999	44	26	31	13	19	17	8	4	4	4	3	6	4
$100,000–249,999	27	27	23	27	22	17	16	5	13	7	4	4	20
$250,000–499,999	46	28	41	28	40	17	19	2	2	7	6	1	16
$500,000–999,999	43	45	26	38	28	23	17	6	9	–	2	–	19
$1,000,000 and Over	36	30	11	26	36	15	15	13	2	6	9	10	30
Private Nonprofit	34	31	25	28	23	23	9	10	6	5	4	3	11
Government	44	27	31	19	20	3	12	3	3	3	3	3	12
Federal	33	20	22	35	15	–	6	–	–	6	–	–	9
State	47	19	50	11	39	3	11	–	4	5	–	7	12
Municipal-County	48	36	23	17	10	4	16	5	4	–	5	1	14
Educational Institution	27	22	37	11	15	7	18	3	6	3	4	10	16
Public	25	15	42	17	19	4	19	6	4	4	4	4	21
Private	28	30	32	6	12	10	18	–	8	2	4	16	12

Chapter 8

Facilities

Introduction

Two out of five museums are using primary facilities at least 30 years old, with one in five housed in buildings more than 50 years old. Since their establishment, 59 per cent of the museums have constructed separate secondary facilities and 42 per cent have completed major additions to and renovations of existing structures. Still, the findings suggest that a substantial number of museums occupy facilities that are outmoded in terms of the museum's ability to serve its public and perform its educational and other functions. For example, when asked to rate the adequacy of various aspects of exhibition and storage areas, less than half of the museums for which the items were applicable rated any aspect, except available exterior space, as fully adequate. Other types of facilities—including classrooms, libraries, and children's galleries—also were considered less than fully adequate by a sizable percentage of museums. When museums were asked to cite specific facilities they do not have but need, the one most frequently mentioned was facilities for the preservation, restoration, or reconstruction of the collection. And even among the more than half that have such facilities, the great majority considered them less than fully adequate.

The information presented in this chapter relates specifically to museum facilities currently in use. The chapter deals first with the construction of primary and secondary structures and additions to or renovations of these facilities. Following this is a detailed investigation of the adequacy of existing facilities, focusing primarily on exhibition and storage areas, and the need for certain other types of facilities. Museum policy regarding the renting of facilities also is discussed. The survey did not inquire about dimensions of building space. While the consultants thought this information would be useful, they also stressed the difficulty many museums would have in supplying accurate—and comparable—data.

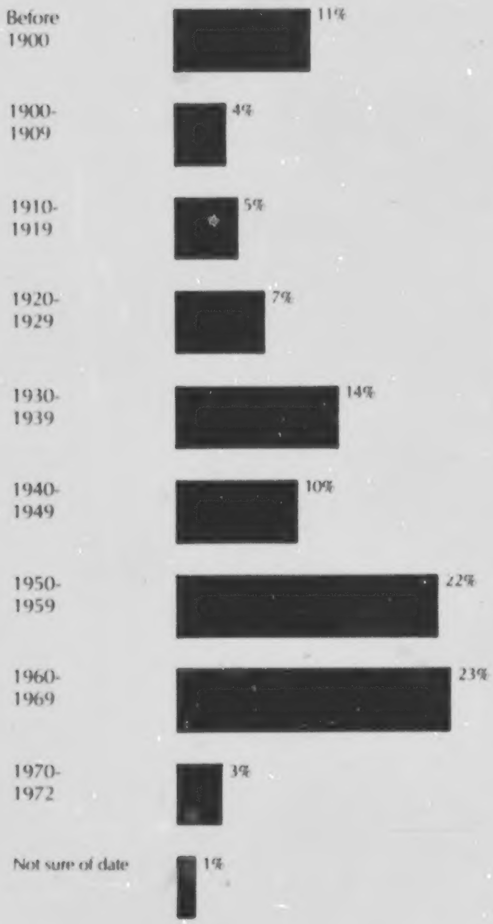
Construction, Additions, Renovations

The construction of museum facilities predictably follows a pattern similar to that of the founding of these institutions—a steady increase from 1900 to 1939, a drop during the 1940's, and a rise again in the 1950's and 1960's. (Fig. 1, p. 2; Fig. 66, p. 126.) Since 1950, however, construction (or acquisition, if historic site) of primary facilities presently in use has been significantly greater than the founding of museums. During this period, one-third (33 per cent) of the museums were founded but almost half (48 per cent) built new primary facilities. Although it is possible but unlikely that museums founded after 1950 may have replaced their facilities, the difference between the percentage of museums founded and primary facilities constructed indicates that approximately 15 per cent of today's museums were founded prior to 1950 and also are housed in facilities built since that date.

The proportion of museums that were established before 1950 but have constructed new primary facilities since then remains relatively consistent within budget size and governing authority. There are wide variations, however, within museum type and region. About one-fifth (22 per cent) of the science museums were founded before 1950 but have built primary facilities since then, compared with 11 per cent of both art and history museums. This percentage is even lower (four per cent) in art/history, but among other combined museums, all of which have some emphasis on science, it rises to 24 per cent. The differences are even sharper for the approximately one out of five art, history, and science museums founded before 1900. While 22 per cent of all science museums were founded before that date, only four per cent are still

Figure 66
Construction Dates of Primary Facilities*

Base: Total museums



*Or acquisition dates if historic sites

housed in primary facilities built then. Among art museums, 18 per cent were founded before 1900 and 10 per cent are still housed in primary facilities built then. Twenty per cent of the history museums, which include historic sites, were founded in this same period, and a relatively high 18 per cent are still using primary facilities built then.

Regional variations show that the Midwest (24 per cent), followed by New England and the Mountain Plains (17 per cent each), have the highest proportions of museums founded before 1950 but housed in primary facilities built since then. This drops sharply in the Southeast (nine per cent), the Northeast (six per cent), and the West (five per cent).

The period since 1950 also has been the most active for construction of other than primary facilities. A majority (59 per cent) of all museums have constructed or acquired separate facilities, with much of the activity concentrated between 1960 and 1969.[1] (Fig. 67, p. 127.) The percentage of museums with separate facilities varies most noticeably within museum type and budget size. Almost two-thirds of the history and science museums (65 per cent each) have separate facilities, compared with approximately 54 per cent of the art, art/history, and other combined museums. In history museums this results partly from acquisition of historic sites and buildings, and in science museums partly from construction of specialized buildings at zoos, planetariums, and aquariums. Among budget sizes, the proportion of museums with separate facilities predictably is higher in the $1,000,000 and over museums (78 per cent) than in the under $50,000 museums (52 per cent).

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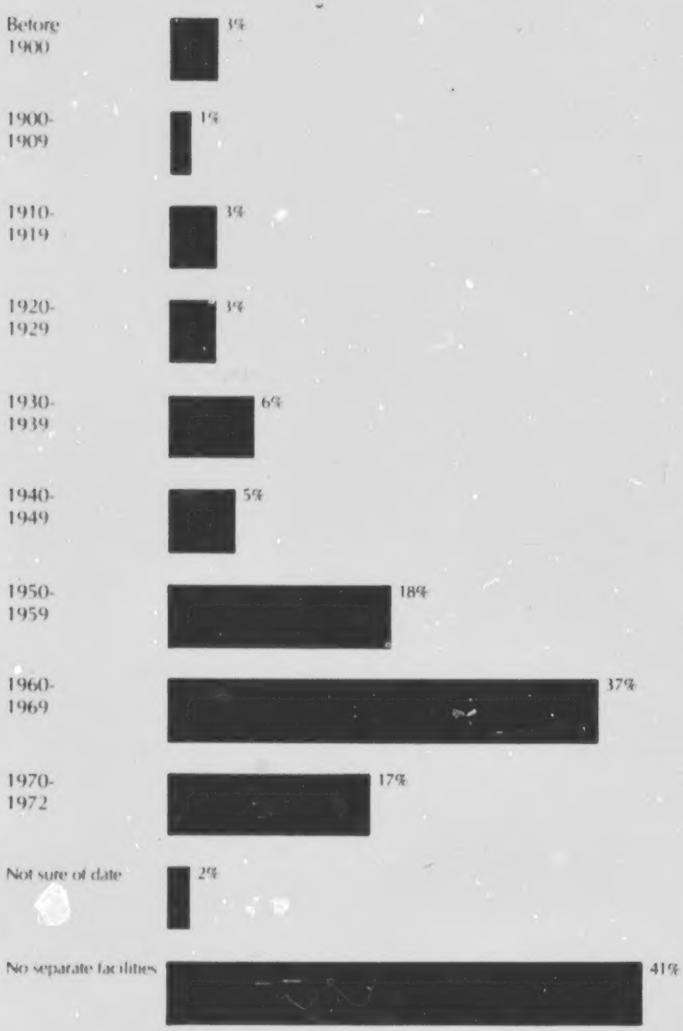
[1] The survey did not define primary and separate facilities. Some examples of separate facilities would be field research stations, workshops, or laboratories.

Figure 67
Construction Dates of Separate Facilities*

Base: Total museums



*Or acquisition dates if historic sites

Multiple response question; percentages total more than 100

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In addition to the construction of separate facilities, directors were asked about major additions to or renovations of facilities, aside from the acquisition or renovation of historic sites. Almost half (49 per cent) of the museums have renovated existing structures, and a slightly lower 42 per cent have made additions to facilities. The single most active year was 1972, when 11 per cent of the museums completed renovations and seven per cent completed additions.

Ownership

The buildings and space of the 34 per cent of museums operated by a government agency are with few exceptions owned by the agency. The same is true, to a lesser degree, of the small percentage of museums governed by educational institutions. Ownership varies more widely among the 56 per cent of museums governed by private nonprofit organizations: While the governing authority owns the facilities in the majority (66 per cent) of these museums, the remaining 34 per cent are housed in facilities owned by other authorities, primarily municipal, county, or state governments. (Municipal governments alone own the facilities of 18 per cent of all private nonprofit museums.) Only a small percentage are using facilities owned by groups such as church organizations and private and public universities or colleges.

In almost all cases, those private nonprofit museums that do not own their own buildings and space are provided the facilities without charge; those that do own their facilities usually own them outright without a mortgage. However, consultants have noted that although these museums are free of rental or mortgage costs, they often are responsible for utilities, maintenance, repairs, and remodeling, all of which may necessitate sizable expenditures by the museum.

Figure 68

Adequacy of Exhibition and Storage Areas

Base: Percentage of museums for which item was applicable	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Available exterior space															
Exhibition (86%)															
Fully adequate	62	59	66	54	70	55	65	62	66	41	52	64	64	58	59
Somewhat adequate	15	15	14	20	12	18	12	11	15	35	21	16	13	19	11
Barely adequate	8	7	9	6	6	11	9	13	4	3	7	5	10	5	11
Not adequate	15	19	11	20	12	16	14	14	15	21	20	15	13	18	19
Storage (62%)															
Fully adequate	55	49	63	45	69	46	57	58	49	51	50	58	53	58	51
Somewhat adequate	16	13	15	29	7	14	10	15	29	19	16	16	16	16	16
Barely adequate	8	9	9	5	–	13	10	12	4	5	7	4	9	9	3
Not adequate	21	29	13	21	24	27	23	15	18	25	27	22	22	17	30
Available interior space															
Exhibition (95%)															
Fully adequate	28	30	31	20	32	24	28	28	27	30	27	33	27	29	31
Somewhat adequate	29	36	31	24	31	23	30	24	31	27	35	30	31	28	25
Barely adequate	15	13	14	19	13	16	13	17	16	18	10	14	16	12	17
Not adequate	28	21	24	37	24	37	29	31	26	25	28	23	26	31	27
Storage (79%)															
Fully adequate	26	27	31	17	36	19	27	23	31	25	26	19	25	27	27
Somewhat adequate	25	27	23	24	23	26	20	35	24	23	28	33	28	20	20
Barely adequate	21	18	24	28	11	20	22	22	19	22	23	19	20	24	23
Not adequate	28	28	22	31	30	35	31	20	26	30	23	29	27	29	30
Lighting															
Exhibition (94%)															
Fully adequate	44	46	40	48	44	41	37	45	51	61	44	37	42	48	41
Somewhat adequate	26	27	24	28	28	28	26	22	26	24	34	43	27	22	33
Barely adequate	14	15	15	12	12	15	17	16	11	5	10	8	15	12	14
Not adequate	16	12	21	12	16	16	20	17	12	10	12	12	16	18	12

Figure 68 (cont'd)

Adequacy of Exhibition and Storage Areas

Base: Percentage of museums for which item was applicable	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Lighting (cont'd)															
Storage (79%)															
Fully adequate	44	48	39	44	51	43	34	49	51	55	54	50	41	50	39
Somewhat adequate	24	21	25	30	13	26	25	20	24	23	25	30	24	23	25
Barely adequate	14	14	15	13	10	15	17	18	10	8	7	6	13	13	20
Not adequate	18	17	21	13	26	16	24	13	15	14	14	14	22	14	16
Protection against fluctuation and extremes of temperature and humidity															
Exhibition (93%)															
Fully adequate	34	35	33	45	36	23	33	31	33	31	45	40	30	41	27
Somewhat adequate	20	22	16	24	20	27	14	24	26	30	27	26	20	20	22
Barely adequate	16	16	19	15	13	11	21	11	11	14	6	13	16	16	18
Not adequate	30	27	32	16	31	39	32	34	30	25	22	21	34	23	33
Storage (77%)															
Fully adequate	32	36	28	42	32	24	31	28	31	34	42	37	29	37	28
Somewhat adequate	21	27	18	25	15	19	13	27	23	26	31	30	20	20	26
Barely adequate	15	12	17	13	8	21	19	18	9	12	6	7	16	15	13
Not adequate	32	25	37	20	45	36	37	27	37	28	21	26	35	28	33
Protection against air pollution															
Exhibition (93%)															
Fully adequate	33	37	31	47	34	22	36	29	34	26	34	36	33	35	28
Somewhat adequate	23	27	20	21	27	28	19	23	26	29	35	26	22	23	31
Barely adequate	12	7	15	9	16	11	13	11	13	12	3	9	11	14	12
Not adequate	32	29	34	23	23	39	32	37	27	33	28	29	34	28	29
Storage (76%)															
Fully adequate	34	41	30	37	30	31	35	28	31	39	41	30	33	33	39
Somewhat adequate	23	27	19	27	36	19	16	32	30	21	28	31	21	26	24
Barely adequate	12	9	13	12	4	16	14	11	8	11	6	15	12	12	9
Not adequate	31	23	38	24	30	34	35	29	31	29	25	24	34	29	28

Figure 68 (cont'd)

Adequacy of Exhibition and Storage Areas

Base: Percentage of museums for which item was applicable	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Protection against mold and mildew															
Exhibition (92%)															
Fully adequate	39	47	32	48	43	38	39	34	41	40	54	52	41	38	36
Somewhat adequate	27	24	30	26	26	25	26	28	26	34	24	22	24	32	29
Barely adequate	11	10	10	11	14	11	10	14	13	5	8	12	9	12	18
Not adequate	23	19	28	15	17	26	25	24	20	21	14	14	26	18	17
Storage (77%)															
Fully adequate	41	52	35	40	33	43	39	38	42	43	51	50	41	40	43
Somewhat adequate	24	22	24	28	35	20	23	28	24	20	27	21	25	26	16
Barely adequate	10	7	11	13	5	11	10	10	8	13	8	9	9	10	14
Not adequate	25	19	30	19	27	26	28	24	26	24	14	20	25	24	27
Protection against pests															
Exhibition (94%)															
Fully adequate	45	59	41	38	49	42	47	45	45	28	57	46	48	39	48
Somewhat adequate	31	21	33	34	32	33	27	27	32	52	31	35	26	39	28
Barely adequate	9	5	11	14	5	8	8	12	13	7	4	9	9	10	10
Not adequate	15	15	15	14	14	17	18	16	10	13	8	10	17	12	14
Storage (78%)															
Fully adequate	41	56	34	34	42	43	39	41	48	28	54	49	41	39	47
Somewhat adequate	29	22	33	30	34	23	26	29	24	50	28	22	27	34	21
Barely adequate	12	6	15	16	5	13	14	8	15	7	7	12	12	12	11
Not adequate	18	16	18	20	19	21	21	22	13	15	11	17	20	15	21
Protection against fire															
Exhibition (95%)															
Fully adequate	45	54	44	45	54	33	44	51	39	36	56	53	46	46	40
Somewhat adequate	31	27	31	35	15	41	31	25	32	42	26	31	31	27	40
Barely adequate	10	9	7	8	13	17	7	15	15	8	6	6	9	13	6
Not adequate	14	10	18	12	18	9	18	9	14	14	12	10	14	14	14

Figure 68 (cont'd)

Adequacy of Exhibition and Storage Areas

Base: Percentage of museums for which item was applicable	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Protection against fire (cont'd)															
Storage (79%)															
Fully adequate	41	55	38	43	39	29	35	51	43	32	53	50	42	38	42
Somewhat adequate	28	23	29	26	27	34	28	23	25	41	22	30	24	34	29
Barely adequate	12	8	11	14	12	17	15	8	13	10	11	6	13	11	12
Not adequate	19	14	22	17	22	20	22	18	19	17	14	14	21	17	17
Protection against theft															
Exhibition (95%)															
Fully adequate	32	44	32	28	38	23	33	37	27	27	35	34	37	29	19
Somewhat adequate	33	32	34	31	27	35	31	25	36	39	45	43	30	36	39
Barely adequate	16	13	17	18	10	20	16	16	21	19	10	10	17	14	21
Not adequate	19	11	17	23	25	22	20	22	16	15	10	13	16	21	21
Storage (79%)															
Fully adequate	40	58	40	28	32	33	40	45	41	27	43	44	44	34	40
Somewhat adequate	29	29	28	29	38	30	29	19	30	42	33	36	25	35	34
Barely adequate	14	3	15	18	8	22	15	13	11	19	16	7	14	14	11
Not adequate	17	10	17	25	22	15	16	23	18	12	8	13	17	17	15
Protection against vandalism															
Exhibition (95%)															
Fully adequate	23	24	26	18	28	14	27	21	17	17	21	24	26	21	10
Somewhat adequate	42	46	41	34	35	48	41	39	41	45	50	47	41	42	46
Barely adequate	13	15	12	18	13	13	10	13	18	21	13	15	12	15	16
Not adequate	22	15	21	30	24	25	22	27	24	17	16	14	21	22	28
Storage (79%)															
Fully adequate	40	62	42	23	34	28	39	42	40	28	49	40	42	35	40
Somewhat adequate	31	28	28	34	31	40	29	25	35	43	28	39	30	34	33
Barely adequate	12	1	12	16	15	17	16	6	7	16	10	10	12	12	8
Not adequate	17	9	18	27	20	15	16	27	18	13	13	11	16	19	19

Exhibition and Storage Areas

In examining the adequacy of facilities, the survey focused primarily on exhibition areas and storage space for the collection, both of vital importance to museums. Directors were asked to evaluate the same ten given aspects for both exhibition and storage areas, rating each on a scale of fully adequate, somewhat adequate, barely adequate, or not adequate. Aside from available exterior space, a minor consideration in most museums (except zoos), less than half of the museums for which the items were applicable rated any aspect of the exhibition or storage area fully adequate. Moreover, even combining the fully and somewhat adequate ratings indicates that a significant number of the nation's museums consider the present condition of exhibition and storage areas unsatisfactory. (Fig. 68, pp. 128-31.) Especially since the museum's ability to serve its public and perform its functions is tied closely to the adequacy of its facilities, the need for renovation or replacement of certain facilities would appear to be serious in many museums.

Despite the fact that a large number of directors considered their facilities less than fully adequate, consultants found the ratings of some aspects of exhibition and storage areas surprisingly high. This, according to the consultants, may be partly attributable to a lack of generally accepted standards in the field for judging the adequacy of facilities. Directors may consider aspects of facilities adequate, but may be unaware of existing or potential problems.

The directors' evaluations of each of the ten given aspects—first in relation to the exhibition area and then in relation to the storage area—are treated below and in Fig. 68, pp. 128-31.

Available Exterior Space

- **Exhibition** (86 per cent)[2]: Earlier it was noted that exterior space, whether related to exhibition or storage areas, is a relatively minor problem for most museums. Well over half (62 per cent) rated exterior exhibition space fully adequate and another 15 per cent somewhat adequate. A low 15 per cent considered it not adequate. Only in the $250,000 to $499,999 budget category did less than half rate exterior space fully adequate, and this was partially offset by the 35 per cent that considered it somewhat adequate.

- **Storage** (62 per cent)[3]: More than half (55 per cent) of the museums felt exterior storage space was fully adequate, with another 16 per cent rating it somewhat adequate. Twenty-one per cent considered it not adequate. A majority of the museums in each category gave this item a fully adequate rating, except in art, science, other combined, and the $100,000 to $249,999 museums. But even in these categories the ratings did not fall below 45 per cent.

Available Interior Space

- **Exhibition** (95 per cent): In contrast with exterior space, available interior space was considered one of the least adequate aspects of both exhibition and storage areas. A relatively low 28 per cent of the museums felt interior exhibition space was fully adequate and an equal percentage rated it not adequate. Twenty-nine per cent considered it somewhat adequate. Among museum types, interior exhibition space was of particular concern in science and other combined museums where 20 and 24 per cent, respectively, rated it fully adequate, but 37 per cent each rated it not adequate.

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[2] The figures in parentheses represent the percentage of total museums responding to each item.

[3] Twenty per cent of all museums do not have storage space for the collection. Thus, the response base for each item in relation to the storage area is lower than that for the exhibition area.

- **Storage** (79 per cent): The ratings here were almost identical to those given for the exhibition area. Twenty-six per cent of the museums considered interior space fully adequate, while 28 per cent rated it not adequate. It was considered somewhat adequate by 25 per cent. Again, science and other combined had the lowest ratings of any museum type: only 17 and 19 per cent, respectively, considered interior storage space fully adequate.

Lighting

- **Exhibition** (94 per cent): Although less than half (44 per cent) of the museums considered lighting fully adequate, the great majority (70 per cent) felt it was fully or somewhat adequate. Only 16 per cent rated this item not adequate. In none of the museum categories did the fully or somewhat adequate rating fall below 60 per cent.

- **Storage** (79 per cent): As with the exhibition area, lighting in the storage area was considered fully adequate by less than half (44 per cent) of the museums, but the majority (68 per cent) rated it either fully or somewhat adequate. Eighteen per cent rated it not adequate. The proportion of museums rating this item fully or somewhat adequate remained consistently high in all categories, except the under $50,000 museums where the rating dropped slightly to 56 per cent.

Protection Against Fluctuations and Extremes of Temperature and Humidity

- **Exhibition** (93 per cent): While more than half of the museums felt that protection against fluctuations and extremes of temperature and humidity was either fully (34 per cent) or somewhat (20 per cent) adequate, a relatively high 30 per cent considered it not adequate. In several categories this item was considered fully or somewhat adequate by slightly less than half of the museums: history (49 per cent), the under $50,000 museums (47 per cent), and educational institution museums (49 per cent).

- **Storage** (77 per cent): The ratings here were similar to those given for the exhibition area. Protection against temperature and humidity changes was considered fully adequate by 32 per cent of the museums and somewhat adequate by 21 per cent, but 32 per cent rated it not adequate. The categories in which the fully or somewhat adequate ratings fell below 50 per cent were: history (46 per cent), art/history (47 per cent), other combined (43 per cent), the under $50,000 museums (44 per cent), and private nonprofit museums (49 per cent).

Protection Against Air Pollution

- **Exhibition** (93 per cent): The response to this item was similar to that for protection against temperature and humidity changes. While one-third (33 per cent) of the museums rated it fully adequate and another 23 per cent somewhat adequate, 32 per cent rated it not adequate. The most interesting variations occurred among museum types, with this item rated fully adequate by a higher percentage of science museums (47 per cent) than of art (37 per cent) or history (31 per cent). It was rated fully adequate by 34 per cent of the art/history and 22 per cent of the other combined museums.

- **Storage** (76 per cent): Almost identical ratings were given this item in relation to the storage area. Thirty-four per cent of the museums considered it fully adequate and 23 per cent somewhat adequate; 31 per cent rated it not adequate. This type of protection was considered fully adequate by higher percentages of art and science museums than of the other museum types.

Protection Against Mold or Mildew

- **Exhibition** (92 per cent): Two-thirds of the museums reported that protection against mold or mildew was fully (39 per cent) or somewhat (27 per cent) adequate. Twenty-three per cent rated it not adequate. The percentage of museums rating this item fully or somewhat adequate was higher in art and science (71 and 74 per cent, respectively) than in history (62 per cent). Approximately two-thirds of the art/history (69 per cent) and of the other combined (63 per cent) museums gave this rating.

- **Storage** (77 per cent): About two-thirds of the museums considered protection against mold or mildew in the storage area fully (41 per cent) or somewhat (24 per cent) adequate, while 25 per cent rated it not adequate. Seventy-four per cent of the art and 68 per cent of the science museums rated protection fully or somewhat adequate, compared with 59 per cent of history. These ratings in art/history and other combined museums were 68 and 63 per cent, respectively.

Protection Against Pests

- **Exhibition** (94 per cent): Protection against pests was considered one of the more adequate aspects of the exhibition area. Almost half (45 per cent) of the museums rated it fully adequate and another 31 per cent somewhat adequate. Only 15 per cent reported that protection was not adequate.

- **Storage** (78 per cent): The ratings for protection against pests in the storage area were similar to those given for the exhibition area. Forty-one per cent of the museums considered protection fully adequate and 29 per cent somewhat adequate, with 18 per cent rating it not adequate.

Protection Against Fire

- **Exhibition** (95 per cent): The response to this item was nearly identical to that for protection against pests. The great majority of museums rated it fully (45 per cent) or somewhat (31 per cent) adequate, while 14 per cent rated it not adequate.

- **Storage** (79 per cent): Forty-one per cent of the museums considered protection against fire in the storage area fully adequate and 28 per cent somewhat adequate. Nineteen per cent rated it not adequate. There were moderate differences within museum type, with the percentage of museums rating protection fully or somewhat adequate ranging between 63 per cent in other combined and 78 per cent in art.

Protection Against Theft

- **Exhibition** (95 per cent): About one-third (32 per cent) of the museums reported that protection against theft was fully adequate, with another 33 per cent rating it somewhat adequate. Nineteen per cent rated it not adequate. Protection against theft was given a higher fully adequate rating in art (44 per cent) than in history (32 per cent) or science (28 per cent). Thirty-eight per cent of the art/history and 23 per cent of the other combined museums rated it fully adequate.

- **Storage** (79 per cent): Museums apparently are better protected against theft in the storage area than in the exhibition area. Protection was considered fully adequate by 40 per cent of the museums and somewhat adequate by 29 per cent; 17 per cent rated it not adequate. More than half (58 per cent) of the art museums rated protection against theft fully adequate, contrasted with 40 per cent of history, 33 per cent of other combined, 32 per cent of art/history, and 28 per cent of science.

Protection Against Vandalism

- **Exhibition** (95 per cent): Only 23 per cent of the museums rated protection against vandalism fully adequate, although a substantial 42 per cent did consider it somewhat adequate. Twenty-two per cent rated it not adequate. The fully adequate ratings for protection against vandalism were consistently low among museum types: 28 per cent in art/history, 26 per cent in history, 24 per cent in art, 18 per cent in science, and 14 per cent in other combined.

- **Storage** (79 per cent): Forty per cent of the museums rated protection against vandalism in the storage area fully adequate, 31 per cent somewhat adequate, and 17 per cent not adequate. Protection against vandalism was rated fully adequate by 62 per cent of art, compared with 42 per cent of history, 34 per cent of art/history, 28 per cent of other combined, and 23 per cent of science.

Other Facilities

In addition to exhibition and storage areas, the survey investigated the need for and adequacy of a variety of other kinds of museum facilities, including classrooms, auditoriums, libraries, members' facilities, and public parking. It was first determined whether the museum had the facility and, if not, whether it was needed. For most of the 15 areas listed, at least one-fifth of the museums reported that they do not have but need the facility. (Fig. 69, pp. 136-37.)

Among all museums, the most frequently mentioned need was facilities for the preservation, restoration, and conservation of the collection: one-third (33 per cent) responded that they do not have but need such facilities. (Only 13 per cent reported that they neither have nor need them.) A greater percentage of art (44 per cent) than of history or science museums (37 and 23 per cent, respectively) require this type of facility. Among budget sizes, the need decreases from 35 per cent of the under $50,000 museums to 12 per cent of the $1,000,000 and over museums.

Equal percentages (32 per cent) of museums expressed a need for separate exhibition areas or galleries for children and for an auditorium/theatre. At least 31 per cent, however, responded that they neither have nor need such facilities. The percentage of museums requiring separate children's galleries was highest in history (38 per cent), while the need for an auditorium/theatre was greatest in science (42 per cent).

Classrooms, lecture rooms, and studios — mentioned by 29 per cent of all museums — also were high on the list of needed facilities. Here the most noticeable variations occurred among governing authorities, with a considerably higher percentage of government museums (40 per cent) than of private nonprofit (26 per cent) or educational institution (14 per cent) museums needing such facilities.

Of the remaining facilities listed, 24 per cent of the museums reported that they do not have but need a workshop, 22 per cent members' facilities, and 20 per cent public parking. Twenty per cent require a field research station and 20 per cent a separate lab operation. (This is largely a reflection of science museums, approximately one-third of which need these two kinds of facilities. The great majority of all museums neither have nor need them.) Among those facilities least needed by museums are storage space for the collection (15 per cent), restaurant/cafeteria (14 per cent), museum shops or sales desks (13 per cent),

Figure 69

Existence of or Need for Certain Facilities

Base: Total museums

	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Facilities for preservation, restoration, or reconstruction of the collection															
Have	54	35	50	60	58	71	51	42	56	60	64	84	52	57	48
Haven't but need	33	44	37	23	34	23	35	43	32	27	22	12	35	29	38
Haven't and do not need	13	21	13	17	8	6	14	15	12	13	14	4	13	14	14
Administrative offices															
Have	84	85	79	94	73	89	71	88	96	97	99	96	83	85	86
Haven't but need	9	10	11	4	12	8	15	8	3	3	1	2	11	6	8
Haven't and do not need	7	5	10	2	15	3	14	4	1	–	–	2	6	9	6
Classrooms, lecture rooms, and studios															
Have	47	67	28	62	38	60	33	44	61	70	75	79	51	36	60
Haven't but need	29	19	34	31	28	30	33	36	21	24	21	16	26	40	14
Haven't and do not need	24	14	38	7	34	10	34	20	18	6	4	5	23	24	26
Auditorium/theatre															
Have	37	55	25	46	23	41	20	35	48	64	66	76	38	33	44
Haven't but need	32	29	30	42	29	34	33	39	35	15	28	23	33	33	23
Haven't and do not need	31	16	45	12	48	25	47	26	17	21	6	1	29	34	33
Restaurant/cafeteria															
Have	12	11	7	27	6	12	4	8	12	20	41	63	11	13	11
Haven't but need	14	19	8	23	17	11	10	12	15	23	30	20	15	14	7
Haven't and do not need	74	70	85	50	77	77	86	80	73	57	29	17	74	73	82
Library															
Have	75	70	72	72	76	84	63	76	86	85	82	93	78	72	61
Haven't but need	12	16	11	19	5	9	14	17	8	9	13	5	11	15	12
Haven't and do not need	13	14	17	9	19	7	23	7	6	6	5	2	11	13	27
Shop/sales desk selling museum-related items/books															
Have	75	75	75	70	80	73	65	77	80	87	92	96	81	69	56
Haven't but need	13	11	12	13	11	19	17	13	12	8	4	2	12	15	14
Haven't and do not need	12	14	13	17	9	8	18	10	8	5	4	2	7	16	30

Figure 69 (cont'd)

Existence of or Need for Certain Facilities

Base: Total museums	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Public parking															
Have	74	68	76	85	60	74	70	79	83	69	73	69	72	78	68
Haven't but need	20	21	17	14	27	24	22	15	15	25	21	21	20	18	26
Haven't and do not need	6	11	7	1	13	2	8	6	2	6	6	10	8	4	6
Accessibility by public transportation															
Have	68	74	59	67	87	70	61	72	70	79	84	72	66	70	71
Haven't but need	18	16	22	23	7	16	20	14	20	15	12	24	21	15	13
Haven't and do not need	14	10	19	10	6	14	19	14	10	6	4	4	13	15	16
Members' facilities															
Have	31	32	34	25	30	27	32	28	23	34	32	52	39	21	17
Haven't but need	22	27	17	24	22	27	22	21	20	22	33	22	24	23	11
Haven't and do not need	47	41	49	51	48	46	46	51	57	44	35	26	37	56	72
Separate exhibitions or galleries for children															
Have	28	34	16	42	30	37	19	34	33	39	44	50	31	28	18
Haven't but need	32	31	38	26	32	28	34	33	30	33	33	24	34	35	16
Haven't and do not need	40	35	46	32	38	35	47	33	37	28	23	26	35	37	66
Field research station															
Have	8	4	7	16	2	13	4	4	9	17	23	30	7	9	16
Haven't but need	20	16	13	39	10	29	19	18	24	29	23	11	16	29	16
Haven't and do not need	72	80	80	45	88	58	77	78	67	54	54	59	77	62	68
Separate lab operation															
Have	17	11	12	34	6	24	9	10	21	31	41	57	13	22	22
Haven't but need	20	17	14	31	20	26	18	23	22	19	20	11	20	19	22
Haven't and do not need	63	72	74	35	74	50	73	67	57	50	39	32	67	59	56
Workshop															
Have	59	69	45	75	42	75	43	54	81	80	88	86	55	60	75
Haven't but need	24	22	30	17	26	18	31	33	14	9	6	7	28	21	12
Haven't and do not need	17	9	25	8	32	7	26	13	5	11	6	7	17	19	13
Storage space for the collection															
Have	80	87	76	79	78	84	74	79	85	93	93	91	79	81	89
Haven't but need	15	12	19	10	14	14	21	16	9	5	2	7	17	13	8
Haven't and do not need	5	1	5	11	8	2	5	5	6	2	5	2	4	6	3

and libraries (12 per cent). Except for restaurants, these facilities are found in at least three out of four museums.

Having determined the need for certain facilities, the survey then investigated the adequacy of these facilities in museums that do have them. For each item examined, the responses according to museum type, budget size, and governing authority generally follow those of all museums. Facilities for the preservation, restoration, and conservation of the collection—topping the list of most needed facilities—were rated less than fully adequate by the highest percentage of museums with these facilities. Approximately one-third reported them barely adequate (20 per cent) or not adequate (12 per cent); only 28 per cent rated them fully adequate.

Museums also gave relatively low adequacy ratings for classrooms, libraries, and separate children's galleries. For example, of the three out of four museums that have a library, 33 per cent considered it barely or not adequate, while 38 per cent rated it fully adequate. Of the more than four out of ten museums with classrooms, lecture rooms, and studios, 34 per cent rated these facilities fully adequate but an equal 34 per cent rated them barely or not adequate. Separate children's galleries, found in almost three out of ten museums, were considered somewhat more satisfactory: 45 per cent rated them fully adequate; 11 per cent rated them barely adequate and 14 per cent not adequate. At least half of the museums responding rated as fully adequate members' facilities (62 per cent), auditorium/theatre (56 per cent), public parking (56 per cent), and restaurant/cafeteria (55 per cent).

Renting of Facilities

Although a potential source of additional income, the renting of facilities was found to be an uncommon practice among museums. Moreover, in those museums that do rent, the charges often are made simply to cover the museum's costs. Of the 27 per cent of museums that rented their facilities in FY 1971-72, about half (51 per cent) made them available to individuals and profit-making organizations as well as to private nonprofit organizations; the remaining 49 per cent rented only to private nonprofit groups. In most cases, facilities were used for meetings, conferences, social gatherings, performing arts events, films, and lectures.

Art museums rent much more frequently (44 per cent) than science (27 per cent), other combined (27 per cent), art/history (20 per cent), or history (19 per cent) museums. Among governing authorities, this percentage is considerably higher in private nonprofit museums (37 per cent) than in government or educational institution museums (14 and 13 per cent, respectively). The percentage of museums that rent their facilities ranges widely among budget sizes, from 13 per cent of the under $50,000 museums to 48 per cent of the $1,000,000 and over museums.

Among the 73 per cent of museums that do not rent their facilities, the major reasons cited for not renting were lack of practical or usable space, the fact that facilities are available to outside groups or individuals free of charge, and government or museum policy. (The latter may account partly for the low incidence of renting among government museums.) Only a small percentage cited lack of demand or lack of security.

Chapter 9

Finances

Introduction

The total income of the 1,821 museums in FY 1971–72 was $513.3 million. Nearly two-thirds (63 per cent) of this amount was provided by the private sector, with the remaining 37 per cent derived from the public sector (federal, state, municipal-county governments). Operating expenditures, more than half of which were for personnel, totaled $478.9 million in this period, resulting in a net income of $34.4 million. Fifty-five per cent of the museums had unexpended income totaling $49.7 million at year end, 24 per cent managed to or were legally required to break even, and 21 per cent had a deficit totaling $15.3 million.

It is essential to understand that the $15.3 million deficit in no way can be equated with the total financial need of museums. There are, rather, a number of critical factors that must be kept in mind when assessing financial need:

- A substantial 66 per cent of the directors reported that their museum's operating budget did not permit full utilization of the museum's resources. These directors estimated that a median budget increase of 45 per cent was needed in the next two to three years alone.
- Further, 36 per cent of all museums responded that since 1966, financial pressures had necessitated cutbacks in staff, facilities, or services. Such cutbacks resulted most frequently in reduced staffs, followed by reductions in building maintenance and repairs, reductions in hours and/or facilities open to the public, and cutbacks in publications, school programs, and services to researchers and scholars.
- And, as discussed in Chapter 7, significant numbers of museums need additional staff, are concerned about inadequate salary levels, and rely heavily on volunteers.

It is impossible to grasp the true picture of the financial condition of museums without taking all of these factors into account. In addition, the impact of inflation, clearly reflected in museums' rising costs between 1966 and 1972, undoubtedly continues to have increasingly serious implications for the nation's museums.

Museum finances are discussed and analyzed in this chapter in two parts. The first section examines all budgetary data for FY 1971–72,[1] beginning with a discussion of *current funds:*

- Total museum income and sources of income.
- Operating expenditures, including all expenditures from current funds except those for acquisitions of land, buildings, major equipment, and for collections.
- Net income.
- Extraordinary expenditures, defined as those expenditures for acquisitions of land, buildings, major equipment, and for collections that are charged against current funds but excluded from operating expenditures.
- Current fund balance, or net cash position, at year end.

Non-current funds—endowment funds, funds similar to endowments, unexpended funds for land, buildings, equipment, and collections, and other special funds—are then considered in terms of additions to and deductions from the funds and balances at the beginning and end of FY 1971–72.

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[1] In the text, dollar figures have been rounded on the basis of the individual figure. Thus, in some cases, there may be a slight discrepancy between a total dollar figure and the sum of its parts. All dollar figures in the accompanying graphs are expressed as full figures.

The survey did not undertake to relate specific sources of income to specific areas of expenditures. Although it is widely assumed, for example, that funds received from municipal-county governments generally are used by museums for ongoing operating expenses, this type of relationship between income and expenditures was not explored.

The second section of this chapter focuses on the financial status of museums and their specific income needs. It examines increases in operating costs since 1966 and the extent to which financial pressures have resulted in cutbacks. Also discussed are the directors' evaluations of the adequacy of their museum's current operating budget and areas in which additional funds would be spent in the next two or three years, and the next five to ten.

There are several special characteristics of museums that must be considered in relation to the financial data presented in this chapter. First, the finances of museums must be analyzed with the understanding that these institutions are not intended to be profit-making or even self-supporting. Further, by definition, museums included in this survey hold nonprofit tax-exempt status. Their budgets, rather than representing profit or loss statements, provide a useful itemization of the inflow and outflow of funds, and it is in this regard that they are treated here.

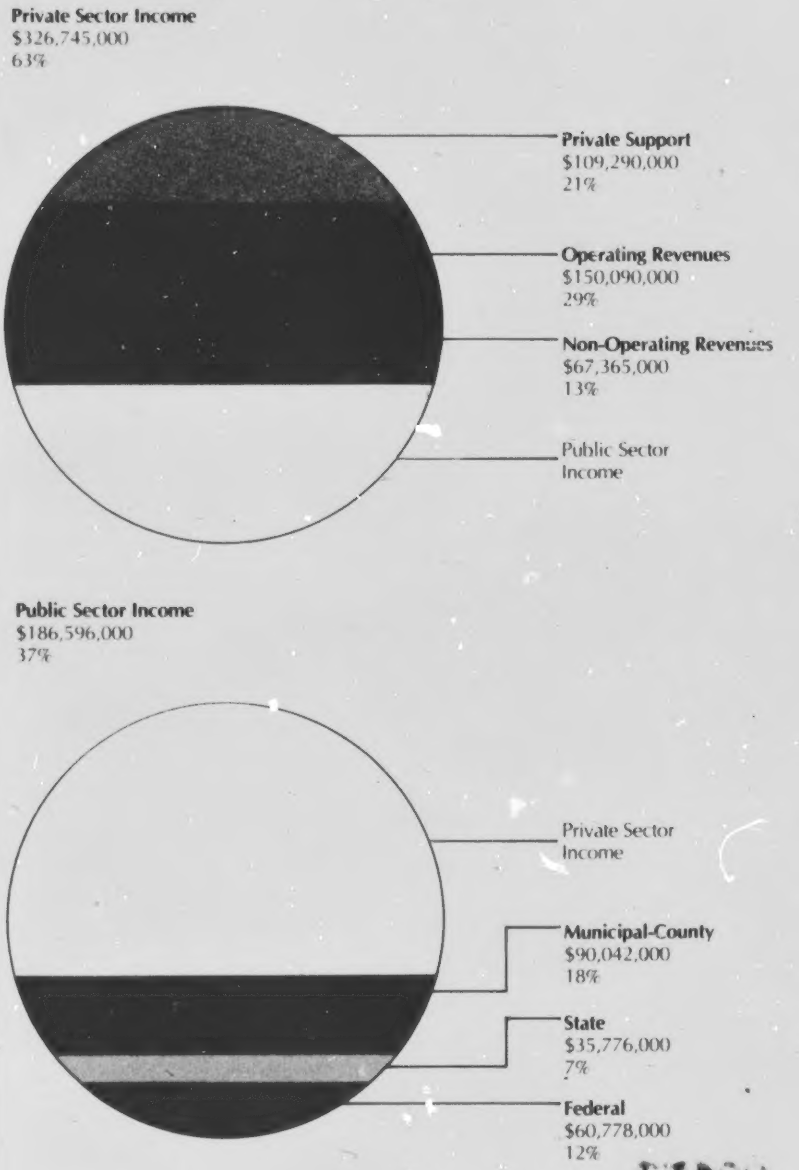
That museums are not profit-making institutions is a fact understood by a substantial portion of the American public. The Associated Councils of the Arts' national public study revealed that no more than 15 per cent of the public thought that either art, history, science, or natural history museums are primarily self-supporting. The public, in addition, appears to have a realistic view of the differences in major support sources for the various types of museums. The largest percentage of the public considered government the main source of financial support for history, science, and natural history museums, and private donations and gifts from businesses the main source of support for art museums. The museum survey findings show that in FY 1971–72 government support did account for a substantially higher proportion of total income in both history and science museums (48 and 44 per cent, respectively) than in art museums (21 per cent). Private support, which includes gifts and donations from individuals and businesses, represented 32 per cent of total income in art museums, contrasted with 14 per cent in history and 18 per cent in science.

Clearly, the public has a more accurate picture of the financial situation of museums than that of the performing arts. According to the Associated Councils of the Arts' study, from 43 to 57 per cent of the public felt that noncommercial professional theatres, symphony orchestras, opera companies, and ballet or modern dance companies are primarily self-supporting, which is, of course, incorrect.

Another important factor to be noted when considering the financial data presented in this chapter is the existence of certain legal or other restrictions on the financial practices of museums. The consultants have noted that some museums, particularly those operated by government agencies, are not permitted to operate with a deficit or a surplus. In these museums, funds appropriated for a fiscal year are based on the museum's budget request and estimate of revenues that can be generated from other sources. If the income generated exceeds the estimate, the excess sum may revert to the government treasury or may be carried over as a cash balance to the next fiscal year and then deducted from that year's appropriation. In either case, the museum is legally restricted from spending the excess income.

Figure 70
Total Museum Income, FY 1971-72
$513,341,000

Base: Total museum income



Private nonprofit museums, in contrast, usually estimate their budgets for the coming year and then attempt to raise funds sufficient to meet anticipated costs. If the required funds are not raised, there is a deficit; if fund raising exceeds expectations, there is a cushion for the following year.

Museum finances are extremely complex. The museums themselves expended considerable time and effort in supplying financial data, which then were reviewed thoroughly by Peat, Marwick, Mitchell & Co. Both factors contributed significantly to the validity of the information presented in this chapter.

Current Funds

Income

Of the $513.3 million total income received by the 1,821 museums in FY 1971–72, 63 per cent ($326.7 million) was provided by the private sector and 37 per cent ($186.6 million) by the public sector.[2] (Fig. 70, p. 141).

"Private sector income" refers to private support, operating revenues, and non-operating revenues *combined*. It should not be confused with "private support," which is only one of the components of private sector income. **The sources of private sector income were:**

Private Support ($109.3 million or 21 per cent of total income): Direct contributions from individuals, including donations and membership fees, accounted for almost half (45 per cent) of the total private support. (Fig. 71, p. 142.) Twenty-one per cent was provided by foundations, and a low six per cent by corporations (including corporate foundations). The remaining 28 per cent of private support came from intermediate

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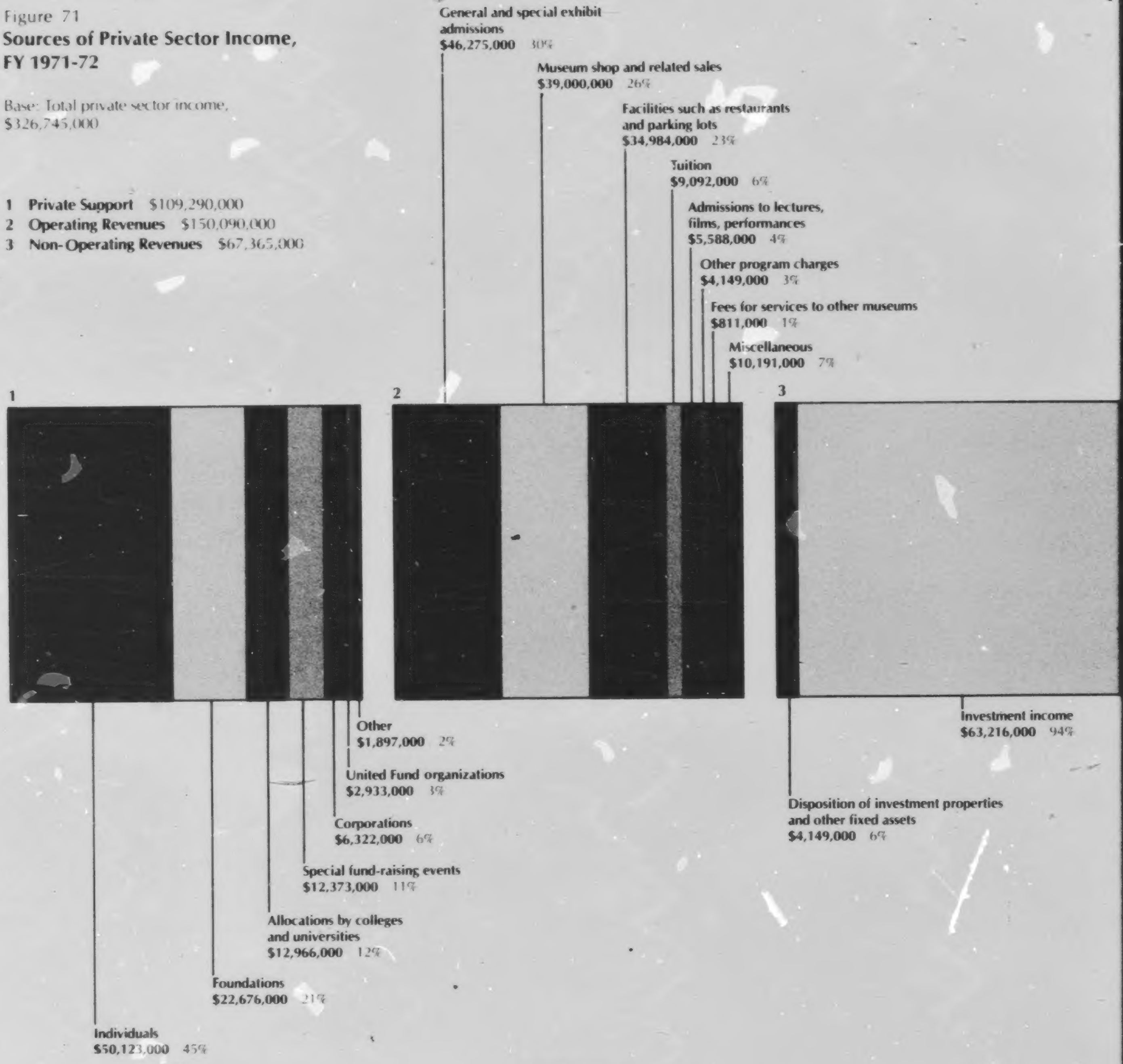
[2] Total income does not include the value of gifts-in-kind, objects on loan for display, or similar additions to museum assets from public or private sources.

Figure 71

Sources of Private Sector Income, FY 1971-72

Base: Total private sector income, $326,745,000



sources, such as special fund-raising events and United Fund organizations, and from allocations by both public and private colleges and universities. Funds allocated by colleges and universities include amounts originally received by these institutions from government as well as private sources.

Operating Revenues ($150.1 million or 29 per cent of total income): Admission fees for general and special exhibitions generated nearly one-third (30 per cent) of total operating revenues. (Fig. 71, p. 142.) Sales from museum shops accounted for 26 per cent, with another 23 per cent derived from service facilities such as restaurants and parking lots. The remaining 21 per cent of operating revenues came from sources such as tuition fees and admissions to special programs. Although operating revenues (or earned income) represented the largest single source of all museum income in FY 1971–72, it nevertheless accounted for less than one-third of total income. This finding indicates that while museums may attempt to increase their earned income, they are nonetheless forced to obtain substantial funds each year from other sources.

Non-Operating Revenues ($67.4 million or 13 per cent of total income): Income on investments accounted for 94 per cent of all non-operating revenues. (Fig. 71, p. 142.) The remaining six per cent came from the disposition of investment properties and other fixed assets.

The distribution of *private sector income* by governing authority shows that 83 per cent went to private nonprofit museums, 10 per cent to government museums, and seven per cent to educational institution museums. Among museum types, art received 38 per cent of the private sector income, science 26 per cent, art/history 15 per cent, history 11 per cent, and other combined museums 10 per cent.

The sources of public sector income were:

Municipal-County Government ($90 million or 18 per cent of total income): Forty-eight per cent of these funds went to municipal-county museums, 46 per cent to private nonprofit, three per cent to state, two per cent to federal, and one per cent to educational institution museums.

State Government ($35.8 million or seven per cent of total income)[3]: Sixty-one per cent of these funds went to state museums, 32 per cent to private nonprofit, six per cent to educational institution, one per cent to municipal-county, and none to federal museums.

Federal Government ($60.8 million or 12 per cent of total income): Seventy-eight per cent of these funds went to federal museums, 17 per cent to private nonprofit, three per cent to educational institution, and two per cent to state and municipal-county museums.

The distribution of all *public sector income* by governing authority shows that a predictably high percentage (63 per cent) of this income went to government museums. Private nonprofit museums received 34 per cent and educational institution museums three per cent. (In the survey, all allocations from colleges and universities to educational institution museums were classified as private support. Nevertheless, it is likely that part of the funds received by public and, to a lesser extent, private educational institution museums from the parent institutions

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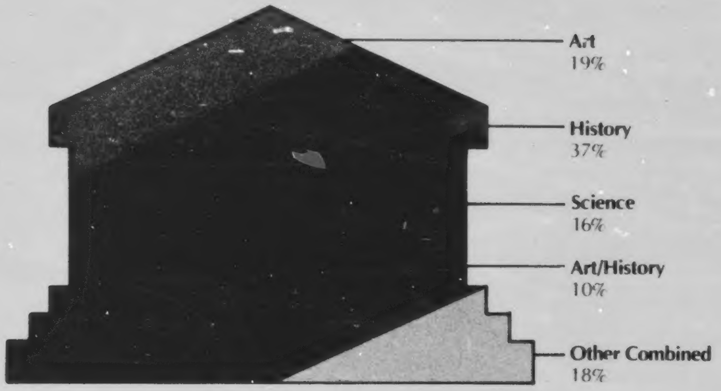
[3] Of this amount, $7.3 million came from State Arts Agencies in FY 1971-72 and was distributed to museums of all types: $2.9 million to history, $1.8 million to art, $1.7 million to other combined, $0.5 million to art/history, and $0.4 million to science. There are indications that State Arts Agency funding of museums is on the rise; information on this will be collected in a National Endowment for the Arts study of these agencies to be conducted in 1975.

Figure 72

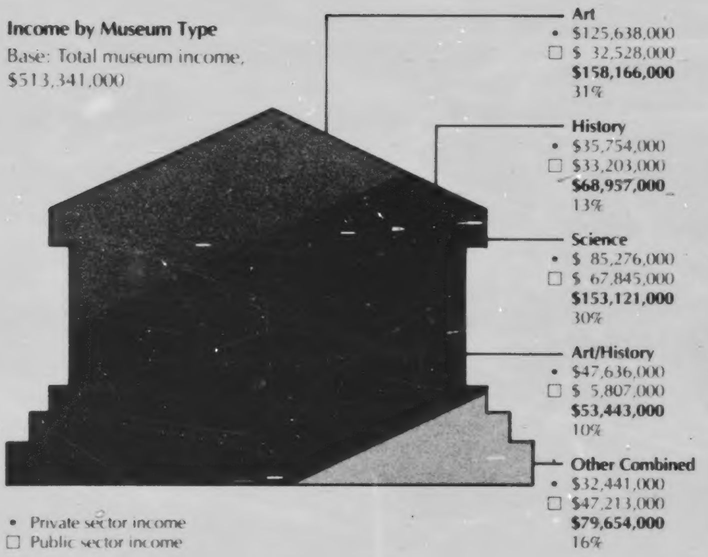
Dollar Income by Museum Type, FY 1971-72

Compared with Distribution of All Museums by Type

Museums by Type
Base: Total number of museums



Income by Museum Type
Base: Total museum income, $513,341,000



initially came from government sources, particularly state government. Thus, the total support received by these museums from the public sector, directly and indirectly, is undoubtedly greater than three per cent.) Thirty-six per cent of all public sector income went to science museums, 25 per cent to other combined, 18 per cent to history, 18 per cent to art, and three per cent to art/history museums.

Income by Museum Type

The total income of art museums in FY 1971–72 was $158.2 million.[4] (Fig. 72, p. 144.) An almost equal amount, $153.1 million, was received by science museums. Although numbering more than art and science museums combined, history museums, which include large numbers of small budget institutions, had a total income of only $69 million. Other combined museums had a total income of $79.7 million. Art/history museums received $53.4 million.

Private sector income totaled $125.6 million in art museums, $85.3 million in science, $47.6 million in art/history, $35.8 million in history, and $32.4 million in other combined. Public sector income totaled $67.8 million in science museums, $47.2 million in other combined, $33.2 million in history, $32.5 million in art, and $5.8 million in art/history.

Art

Of the three major museum types, art had the highest proportion of total income derived from the *private sector* (79 per cent): 32 per cent from private support, 24 per cent from operating revenues, and 23 per cent from non-operating revenues. (Fig. 73, p. 145.) The major sources of private support were contributions from individuals and foundations. (The $23.2 million received by art museums from individuals was more than the combined amount received by history, $6.2 million, and science, $11.9 million.) Operating revenues were derived largely from museum shop sales and tuition fees. The remaining 21 per cent of total art museum income came from the *public sector,* primarily municipal-county government.

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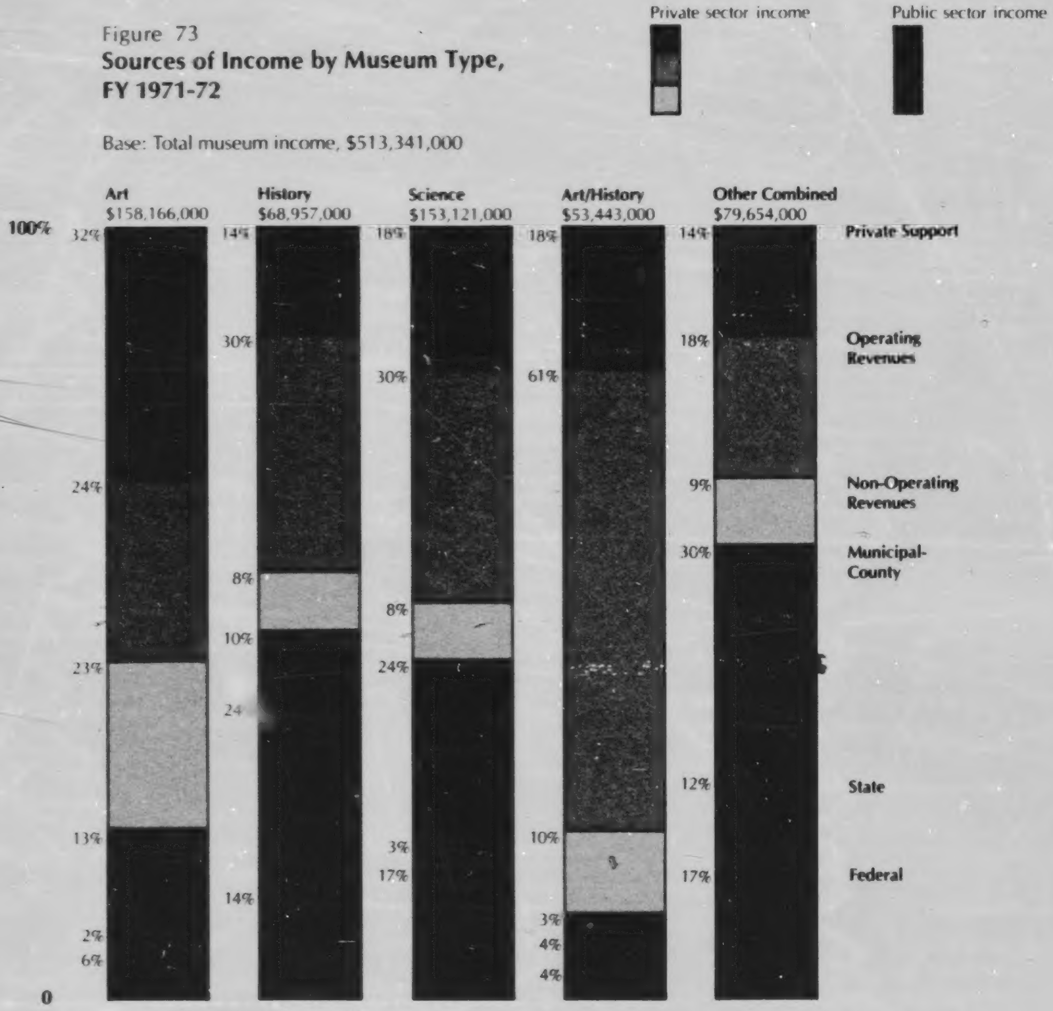
[4] For the total operating expenditures of each museum type, see Fig. 81, p. 155. For a summary of income and expenditures by museum type, see Fig. 84, p. 158.

Figure 73
Sources of Income by Museum Type, FY 1971-72

Base: Total museum income, $513,341,000



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History

Compared with art and science, history museums had a lower proportion of total income derived from the *private sector* (52 per cent): 30 per cent from operating revenues, 14 per cent from private support, and eight per cent from non-operating revenues. (Fig. 73, p. 145.) The major sources of operating revenues were admission fees and museum shop sales. Private support came primarily from contributions from individuals.

Public sector income accounted for 48 per cent of the total income received by history museums. State government funds represented a considerably higher percentage (24 per cent) of total income in these museums than in either art or science. Fourteen per cent of total income was provided by the federal government and 10 per cent by municipal-county government.

Science

Science museums received 56 per cent of their total income from the *private sector:* 30 per cent from operating revenues, 18 per cent from private support, and eight per cent from non-operating revenues. (Fig. 73, p. 145.) The largest single source of operating revenues was admission fees, followed by facilities such as restaurants and parking lots and by museum shops. The major sources of private support were foundations, allocations from colleges and universities, and, more importantly, individual contributions.

Forty-four per cent of total science museum income came from the *public sector.* Municipal-county government provided 24 per cent of total income, and federal government funds represented 17 per cent, a higher percentage than in art or history. The remaining three per cent came from state government.

Art/History

In art/history museums, *private sector* income accounted for 89 per cent of total income, representing the largest proportion of income derived from this source by any museum type. (Fig. 73, p. 145.) Operating revenues, over half of which came from facilities such as restaurants and parking lots, represented a substantial 61 per cent of total income. Private support, primarily contributions from individuals and foundations, accounted for 18 per cent and non-operating revenues 10 per cent. Eleven per cent of total income received by art/history museums came from the *public sector,* with almost equal proportions provided by municipal-county, state, and federal governments.

Other Combined

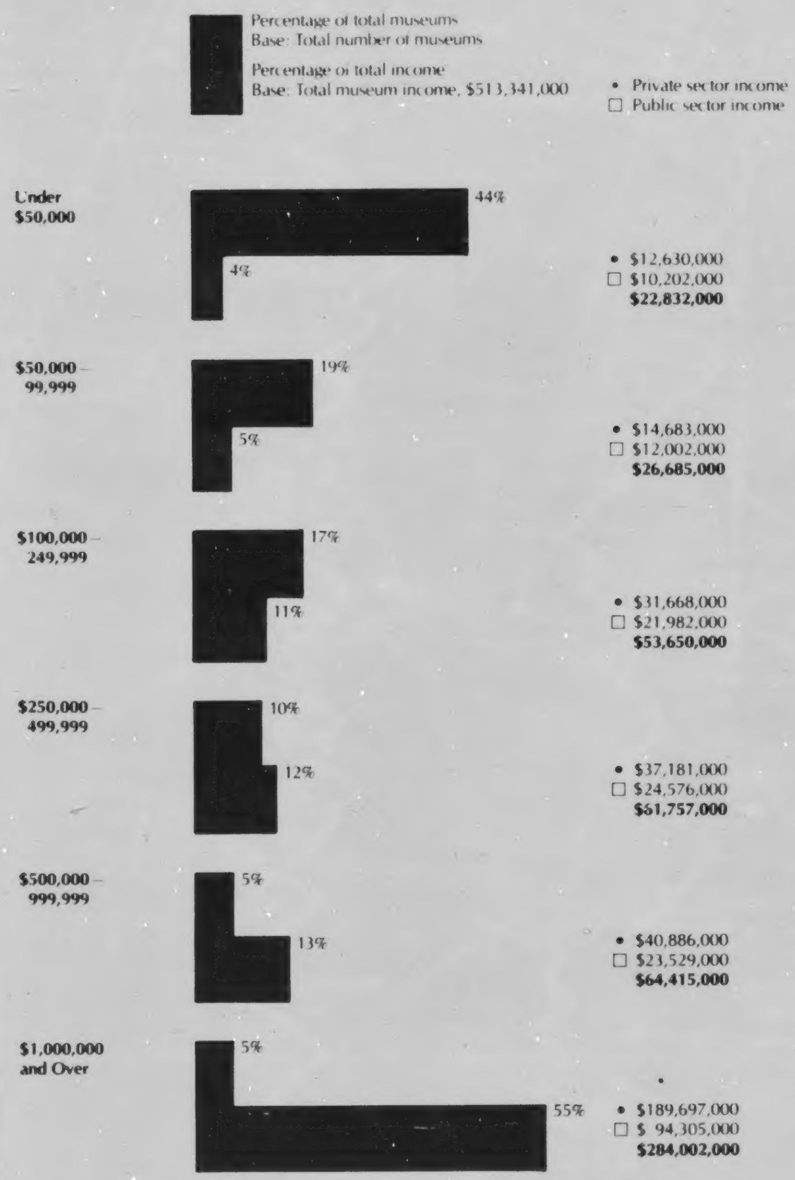
Of all museum types, other combined had the highest proportion (59 per cent) of total income derived from the *public sector.* In fact, it was only among these museums that public sector income exceeded private sector income. Thirty per cent of total income came from municipal-county government, 17 per cent from the federal government, and 12 per cent from state government. (Fig. 73, p. 145.) The remaining 41 per cent of total income of other combined museums was provided by the *private sector.* Operating revenues, most of which came from admission fees and museum shop sales, accounted for 18 per cent of total income. Private support represented 14 per cent and non-operating revenues nine per cent.

Income by Budget Size

Among budget sizes, the total FY 1971–72 income went from $22.8 million in the under $50,000 museums to $64.4 million in the $500,000 to $999,999 museums, and rose sharply to $284 million in the $1,000,000 and over museums. (Fig. 74, p. 147.)

Figure 74
Dollar Income by Budget Size, FY 1971-72

Compared with Distribution of
All Museums by Budget Size



Income from the *private sector* accounted for more than half of the total income in museums of all budget sizes, rising steadily from 55 per cent in the under $100,000 museums to 67 per cent in those with budgets of $1,000,000 and over. (Fig. 75, p. 148.) The percentage of total income derived from operating and non-operating revenues combined generally increases with budget size, from 25 per cent in the under $100,000 museums to 52 per cent in the $1,000,000 and over museums. The percentage derived from private support remains consistent in the under $500,000 museums (approximately 30 per cent). It drops to 25 per cent in the $500,000 to $999,999 museums and to 15 per cent in the $1,000,000 and over category.

The primary sources of operating revenues were admission fees and museum shop sales, except in the $1,000,000 and over museums where facilities such as restaurants and parking lots accounted for a slightly higher proportion than either of these two sources. Contributions from individuals represented the largest single source of private support in all budget categories, especially the $1,000,000 and over museums in which more than half of the private support came from individuals. Foundations represented the second most important source of private support in museums with budgets of $250,000 and over. In the under $250,000 categories, the second most important source was allocations from colleges and universities.

Reversing the pattern of private sector income, the percentage of total income received from the *public sector* decreases as the budget size of the museum increases, from 45 per cent in the under $100,000 categories to 33 per cent in the $1,000,000 and over category.

Municipal-county government was the largest single source of public sector income in all but the $1,000,000 and over museums, where the largest proportion of this income came from the federal government. In these largest budget museums, 16 per cent of total income was derived from the federal government while 14 per cent came from municipal-county government. In the remaining budget categories, the percentage of total income provided by municipal-county government

Figure 75
Sources of Income by Budget Size, FY 1971-72

Base: Total museum income, $513,341,000

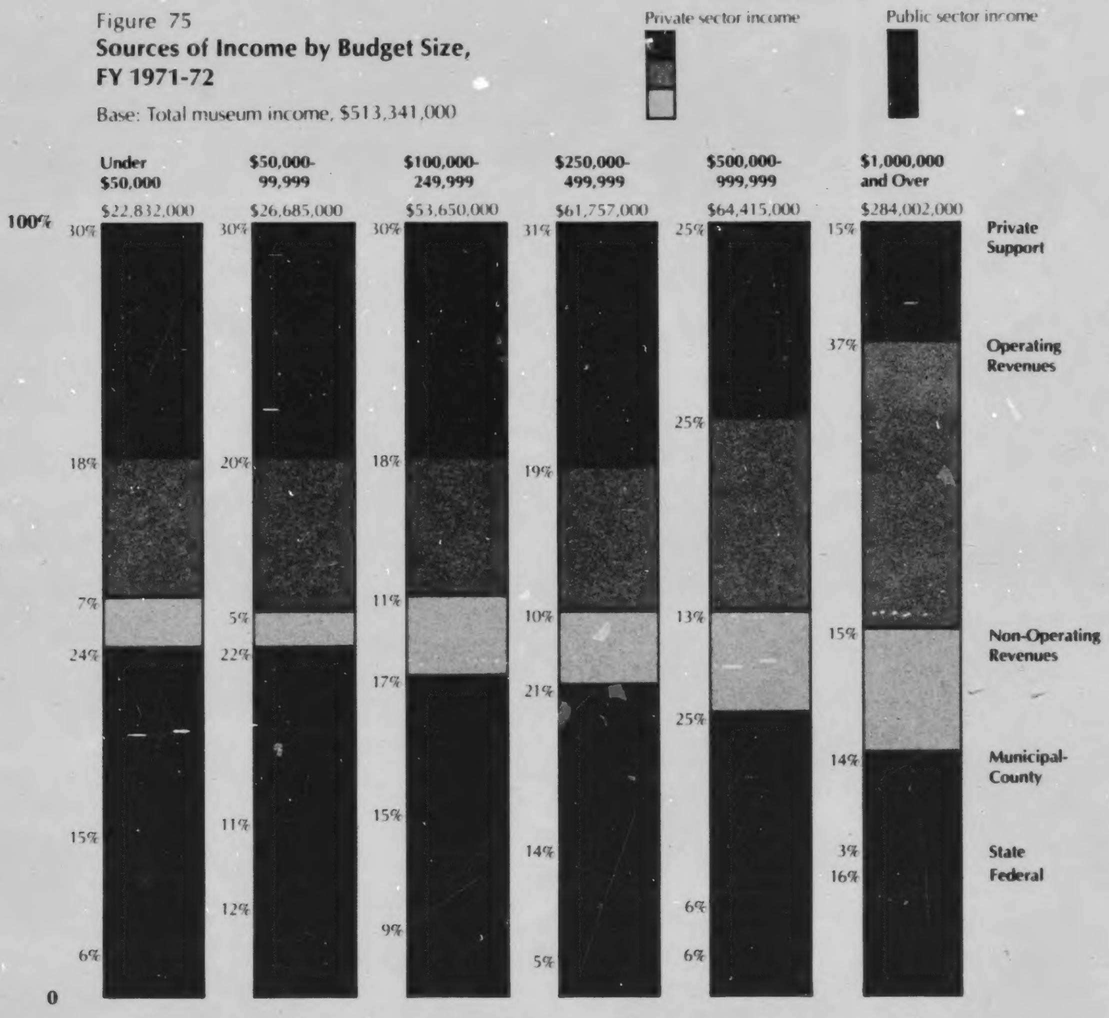
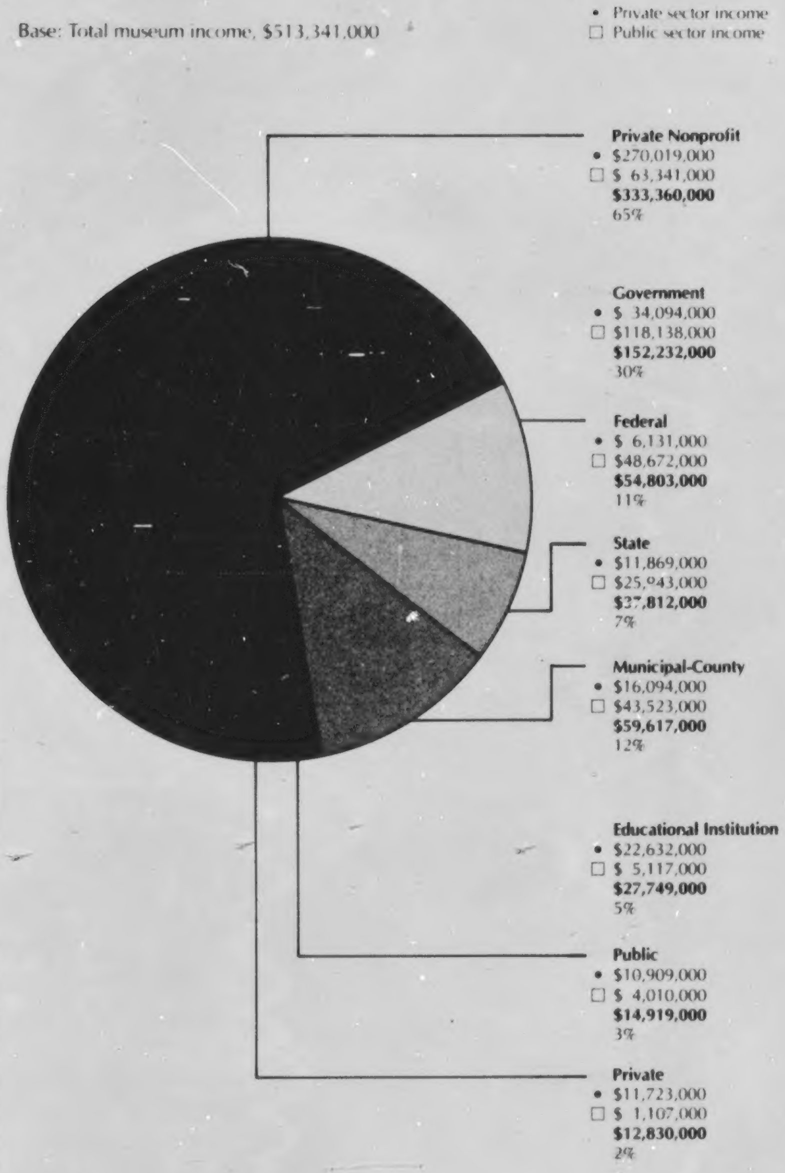


Figure 76
Dollar Income by Governing Authority, FY 1971-72

Base: Total museum income, $513,341,000



ranged from 17 per cent in the $100,000 to $249,999 museums to 25 per cent in those with budgets of $500,000 to $999,999. Federal government funds represented from five per cent of total income in the $250,000 to $499,999 museums to 12 per cent in the $50,000 to $99,999 museums.

State government funds accounted for between 11 and 15 per cent of total income in museums with budgets under $500,000. This decreased to six per cent in museums with budgets of $500,000 to $999,999 and three per cent in those with budgets of $1,000,000 and over.

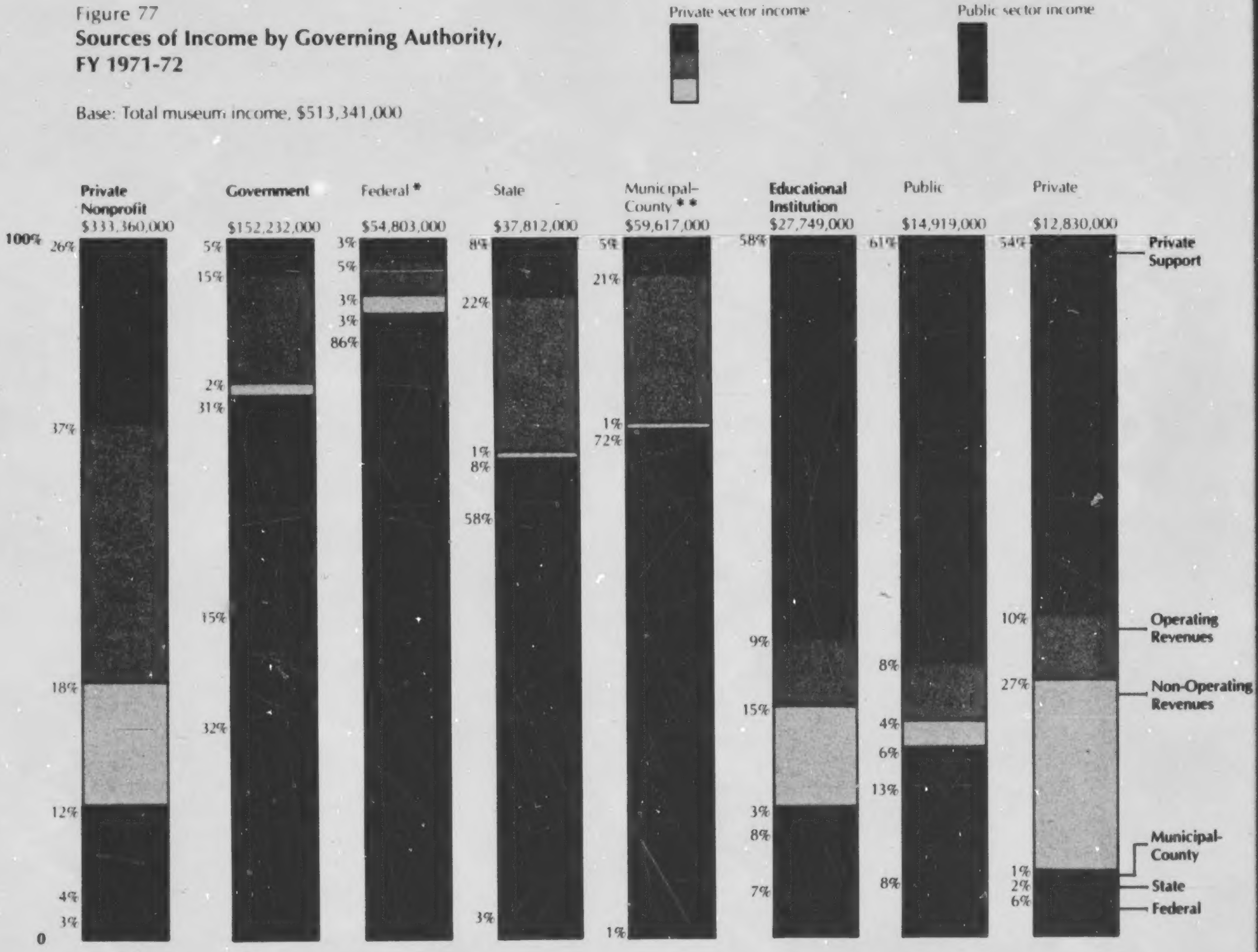
Income by Governing Authority
Private nonprofit museums, which constitute more than half of the 1,821 museums, had a total income of $333.4 million: $270 million from the private sector and $63.3 million from the public sector. (Fig. 76, p. 149.) Government museums, the next largest category, received $152.2 million: $34.1 million from the private sector and $118.1 million from the public sector. The total income of educational institution museums was $27.7 million, with $22.6 million provided by the private sector and $5.1 million by the public sector.

Private nonprofit museums derived a substantial 81 per cent of their total income from the *private sector:* 37 per cent in operating revenues, 26 per cent in private support, and 18 per cent in non-operating revenues. (Fig. 77, p. 150.) Operating revenues came primarily from admission fees, museum shop sales, and facilities such as restaurants and parking lots. The major sources of private support were contributions from individuals and foundations.

While operating revenues are a substantial source of income in private nonprofit museums, accounting for 37 per cent of total income in FY 1971-72, they represent

Figure 77
Sources of Income by Governing Authority, FY 1971-72

Base: Total museum income, $513,341,000



*Received no state support

**Received less than 0.5% from state government a considerably lower proportion of income than in the performing arts, 58 per cent in 1970-71.[5] Although performing arts groups are less likely than museums to earn income through shop sales and facilities such as restaurants and parking lots, as a field they not only traditionally charge admissions, but do so in amounts whose upward levels almost always exceed those of museums.

Nineteen per cent of total income received by private nonprofit museums came from the *public sector*. Municipal-county government provided 12 per cent of total income; four per cent came from state government and three per cent from the federal government.

In government museums, *public sector* income accounted for 78 per cent of total income received. (The percentage of total income derived from the public sector ranged from 69 per cent in state museums to 89 per cent in federal museums.) (Fig. 77, p. 150.) The primary sources of public sector income in all government museums were the federal government (32 per cent) and municipal-county government (31 per cent); the remaining 15 per cent of total income came from state government. There is, of course, a direct correlation between the kind of government museum and its major sources of income: Federal museums received 86 per cent of their total income from the federal government, municipal-county museums 72 per cent from municipal-county government, and state museums a somewhat lower 58 per cent from state government.

About one-fifth (22 per cent) of the total income received by government museums was derived from the *private sector:* 15 per cent in operating revenues, five per cent in private support, and two per cent in non-operating revenues. (Within government museums, the percentage of income derived from the private sector was lowest in federal museums, 11 per cent, and highest in state museums, 31 per cent.) Operating revenues were generated largely from admission fees, followed by facilities such as restaurants and parking lots and by museum shop sales. Approximately half of the private support represented contributions from individuals.

Educational institution museums received 82 per cent of their total income from the *private sector*, about the same proportion as that of private nonprofit museums. (Fig. 77, p. 150.) (Private educational institution museums received 91 per cent of total income from the private sector, the highest percentage of any museum category. Public educational institution museums received 73 per cent from the private sector.) Private support, most of which represented funds allocated by colleges and universities, accounted for over half (58 per cent) of the total income received by all educational institution museums. Non-operating revenues represented 15 per cent; operating revenues, derived mainly from museum shop sales, represented nine per cent.

Eighteen per cent of total income received by educational institution museums came from the *public sector*, with eight per cent provided by state government, seven per cent by the federal government, and three per cent by municipal-county government. (The percentage of income derived from the public sector was naturally higher in public educational institution museums, 27 per cent, than in private educational institution museums, nine per cent.)

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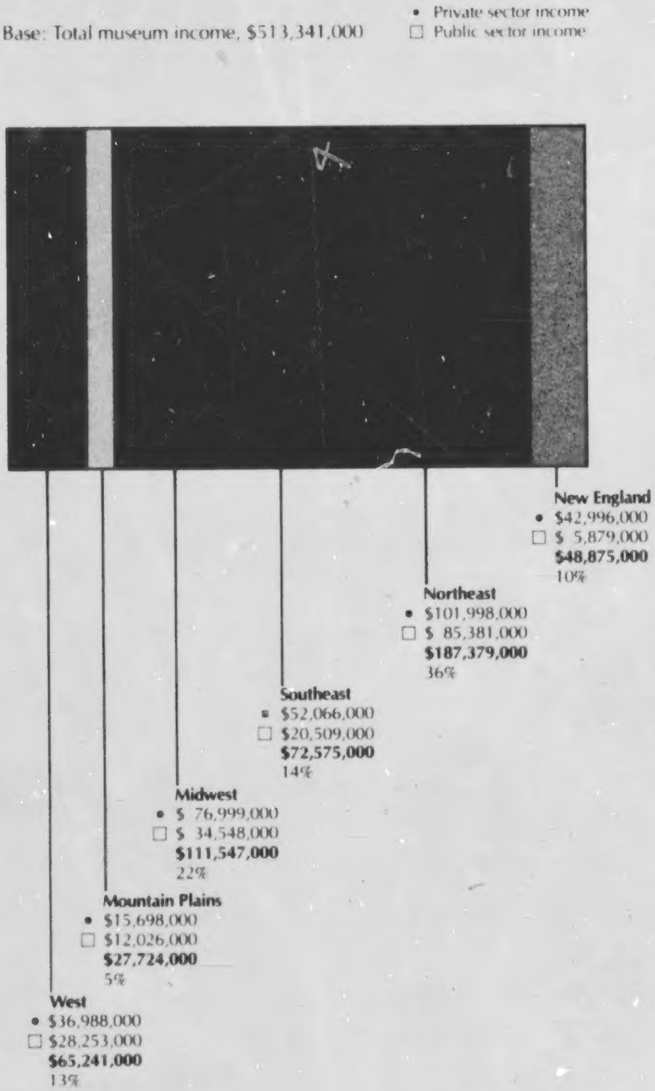
[5] *The Finances of the Performing Arts,* Volume I: *A Survey of 166 Professional Nonprofit Resident Theaters, Operas, Symphonies, Ballets, and Modern Dance Companies;* Volume II: *A Survey of the Characteristics and Attitudes of Audiences for Theater, Opera, Symphony, and Ballet in 12 U.S. Cities.* The Ford Foundation, New York, N.Y., 1974.

Figure 78
Dollar Income by Region, FY 1971-72

Base: Total museum income, $513,341,000



Income by Region
Among the six regions, the total museum income in FY 1971-72 ranged from $27.7 million in the Mountain Plains, the region with the smallest share of the $1,000,000 and over museums, to $187.4 million in the Northeast, the region with the highest percentage of these large budget museums. (Fig. 78, p. 152.)

Income from the *private sector* accounted for more than half of the total income of museums in all regions, most notably New England where 88 per cent of total income was derived from this sector. This percentage was lowest in the Northeast (54 per cent) and in the Mountain Plains and West (57 per cent each). (Fig. 79, p. 153). Operating revenues represented the largest single source of private sector income in five of the six regions, including the Southeast where approximately half of the total income came from this source. The exception was the Mountain Plains, where the major source of private sector income was private support.

The percentage of total income derived from the *public sector* was lowest in New England (12 per cent), and highest in the Northeast (46 per cent) and the Mountain Plains and the West (43 per cent each). With one exception, municipal-county government was the single most important source of public sector income, ranging from five per cent of total income in New England to 30 per cent in the Mountain Plains. In the exceptional case, the Northeast, federal government funds represented approximately one-fourth (26 per cent) of total income. In no other region did the percentage of total income derived from the federal government exceed five per cent. The percentage of income derived from state government ranged from three per cent in New England to 10 per cent in the Mountain Plains.

00162

Operating Expenditures

The operating expenditures of the 1,821 museums in FY 1971-72 ranged from $3,700 to over $20 million and totaled $478.9 million.[6] (This amount includes all expenditures from current funds except those for acquisitions of land, buildings, major equipment, and for collections. The value of contributed services is not included.) Personnel costs (salaries, fringe benefits, and

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[6] By definition, all museums included in this survey were open a minimum of three months per year and had operating expenditures in FY 1971-72 that averaged a minimum of $1,000 per month for each month the museum was open.

Figure 79
Sources of Income by Region, FY 1971-72

Base: Total museum income, $513,341,000

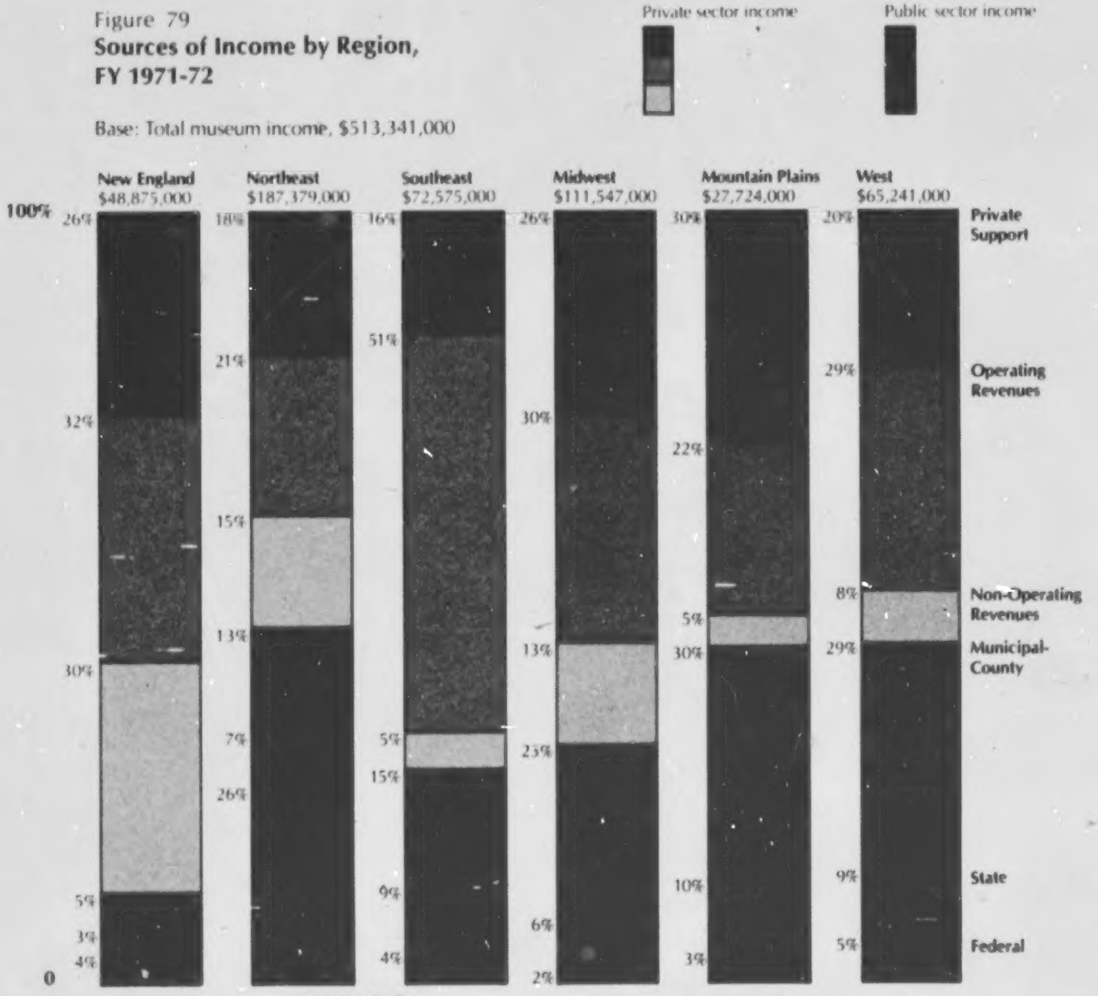
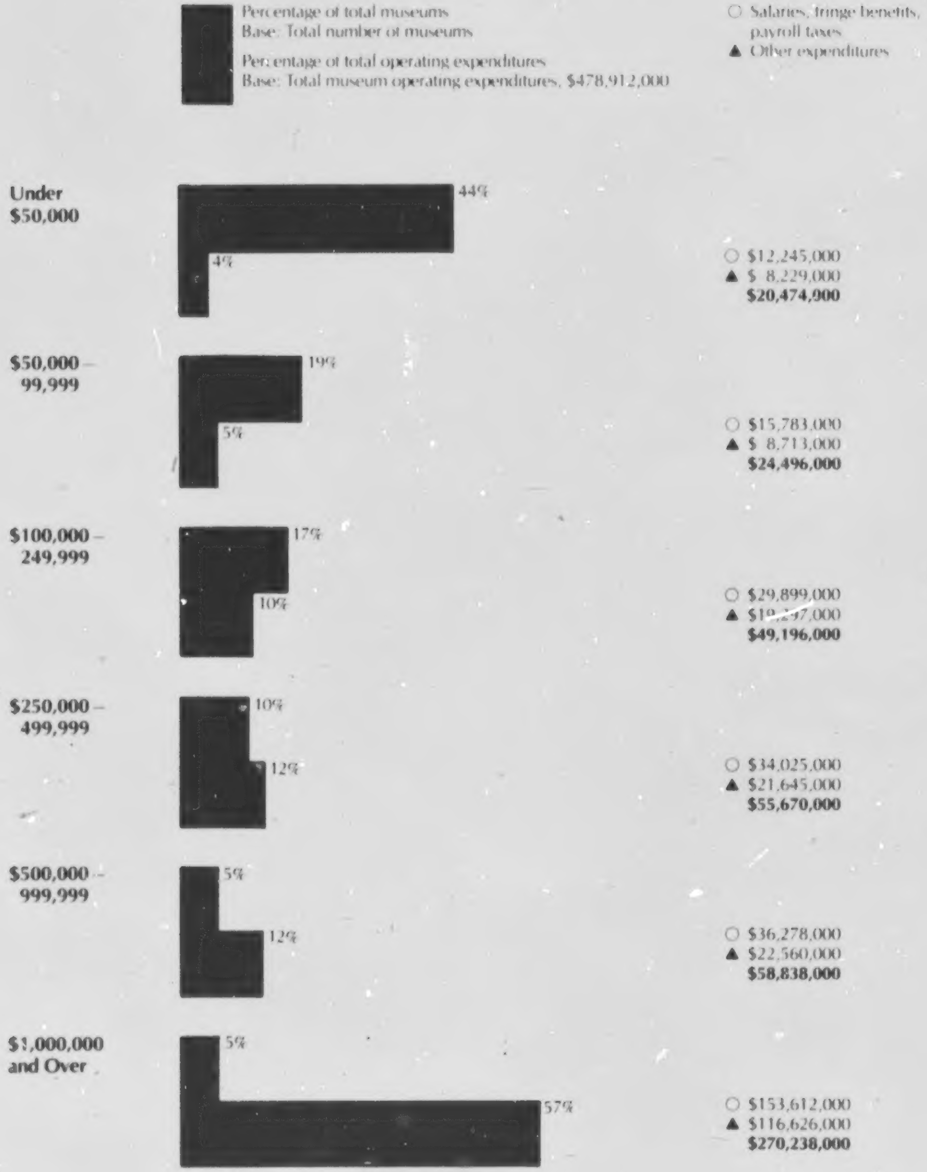


Figure 80

Operating Expenditures by Budget Size, FY 1971-72

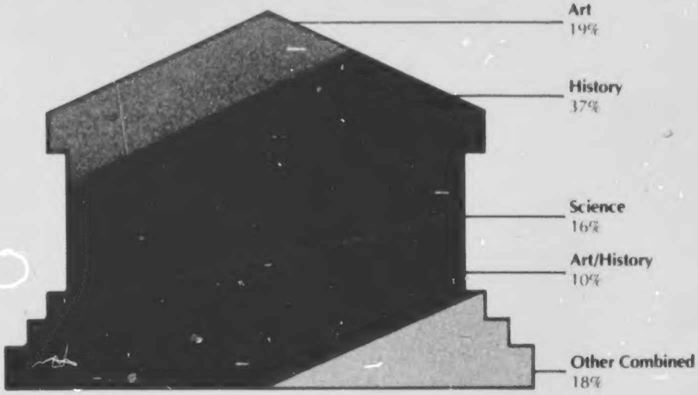
Compared with Distribution of All Museums by Budget Size



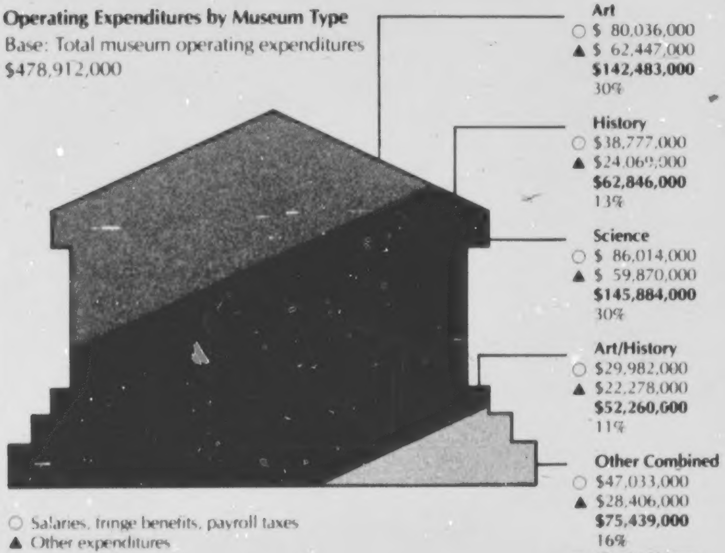
00164

Figure 81
Operating Expenditures by Museum Type, FY 1971-72
Compared with Distribution of All Museums by Type

Museums by Type
Base: Total number of museums



Operating Expenditures by Museum Type
Base: Total museum operating expenditures
$478,912,000



payroll taxes) accounted for 59 per cent, or $281.8 million, of the total operating expenditures. The remaining 41 per cent, or $197.1 million, represented all other museum expenditures.[7] The relative proportions spent on personnel and other expenditures varied little within the museum categories. Only in municipal-county and public educational institution museums did the proportion spent on personnel rise above 70 per cent.

Predictably, operating expenditures rise steadily with budget size. Expenditures totaled $20.5 million in the 44 per cent of museums with budgets under $50,000, increasing to $58.8 million in the five per cent with budgets of $500,000 to $999,999. In the five per cent of museums with budgets of $1,000,000 and over, expenditures rose sharply to $270.2 million. (Fig. 80, p. 154.)

Science museums had the largest operating expenditures of any museum type ($145.9 million).[8] These museums represent 16 per cent of all museums and 32 per cent of the museums with budgets of $1,000,000 and over. (Fig. 81, p. 155.) Art museums, representing 19 per cent of all museums and 32 per cent of the $1,000,000 and over museums, expended a slightly lower $142.5 million. In contrast, history museums, which account for 37 per cent of all museums but only nine per cent of the largest budget museums, expended $62.8 million, less than half as much as either art or science. The total operating expenditures of other combined museums were $75.4 million; art/history museums spent $52.3 million.

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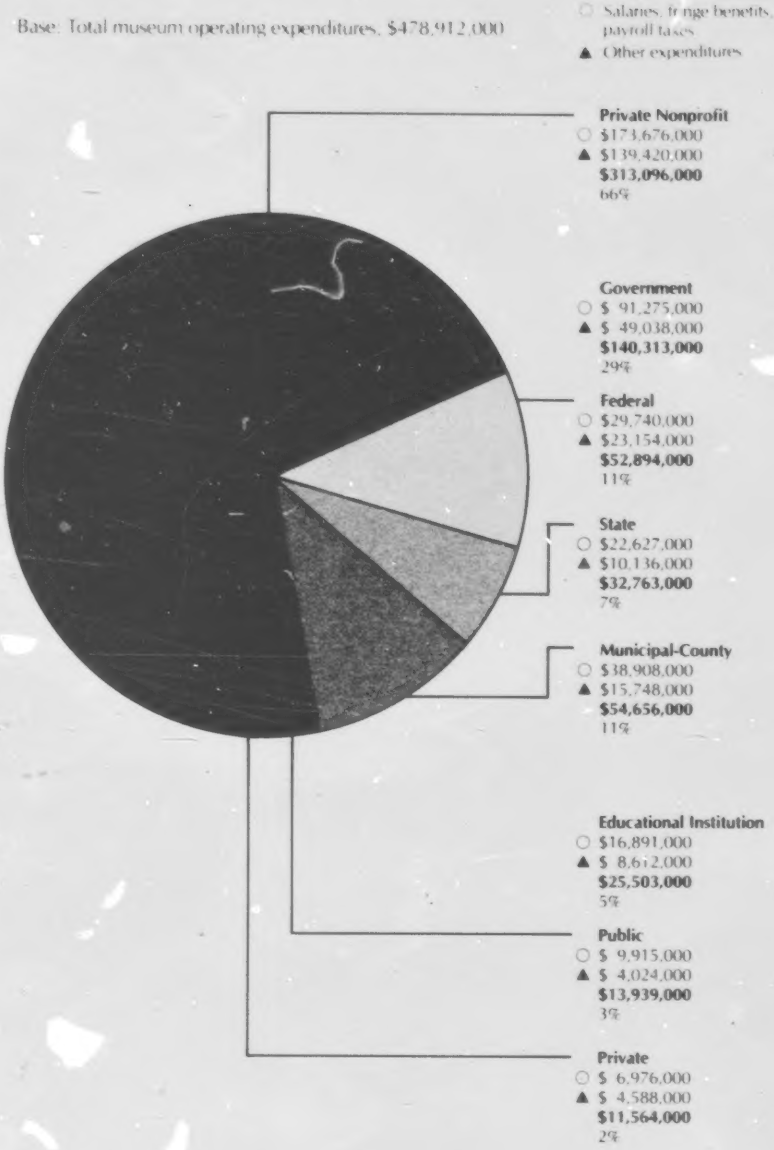
[7] The survey attempted to elicit more detailed breakdowns of operating expenditures. However, because of a lack of uniformity in the accounting practices of museums, the only reliable breakdown was between these two broad categories.
[8] For the total income of each museum type, see Fig. 72, p. 144.

Figure 82

Operating Expenditures by Governing Authority, FY 1971-72

Base: Total museum operating expenditures, $478,912,000



Among governing authorities, operating expenditures were highest ($313.1 million) in private nonprofit museums, which represent 56 per cent of all museums and 62 per cent of the $1,000,000 and over museums. (Fig. 82, p. 156.) Government museums, accounting for 34 per cent of all museums and 33 per cent of the $1,000,000 and over museums, spent $140.3 million. Expenditures dropped considerably to $25.5 million in educational institution museums, which represent only 10 per cent of all museums and five per cent of the largest budget museums.

The Northeast, accounting for 17 per cent of all museums and 40 per cent of the $1,000,000 and over museums, had the highest ($181.2 million) operating expenditures of any region. (Fig. 83, p. 157.) Expenditures were lowest ($25.2 million) in the Mountain Plains, which has 12 per cent of all museums and only two per cent of the $1,000,000 and over museums.

Net Income

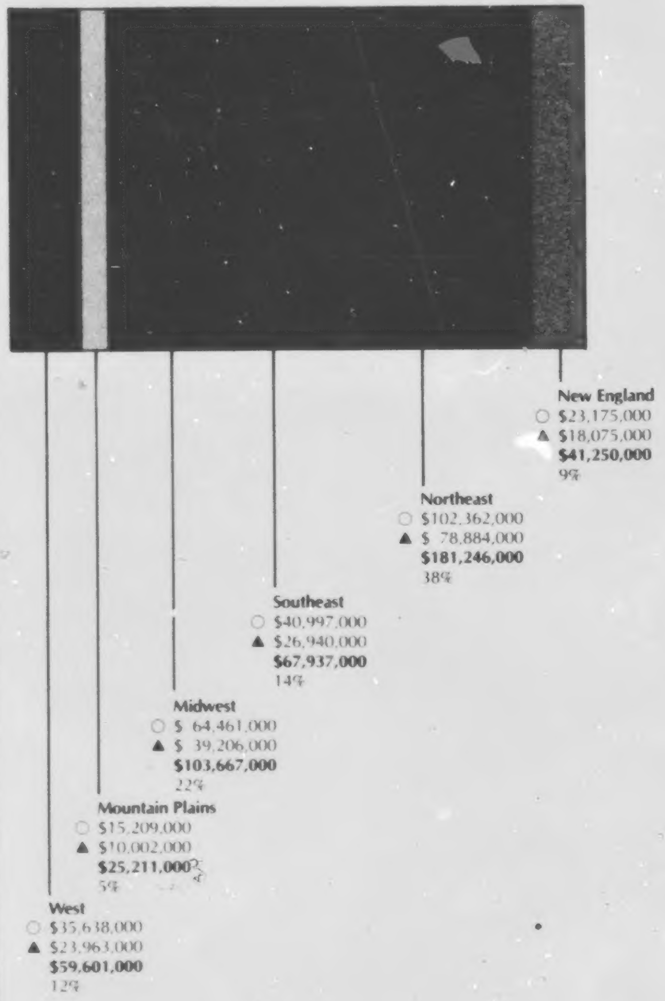
Based on the total museum income of $513.3 million and total operating expenditures of $478.9 million, the net income in FY 1971-72, *before* deductions of extraordinary expenditures, was $34.4 million. This resulted in seven per cent of total income unexpended at year end. (Fig. 84, p. 158.)

Among museum types, art had the highest percentage of income unexpended at the end of the fiscal year (10 per cent), followed by history (nine per cent) and science (five per cent). Other combined museums had five per cent of income unexpended and art/history two per cent. Among budget categories, museums with budgets under $50,000 had 10 per cent of total income unexpended at year end, while those with budgets of $1,000,000 and over had five per cent unexpended. In the other budget categories, this per-

Figure 83
Operating Expenditures by Region, FY 1971-72

Base: Total museum operating expenditures, $478,912,000

○ Salaries, fringe benefits, payroll taxes
▲ Other expenditures



centage ranged from eight per cent in both the $50,000 to $99,999 and $100,000 to $249,999 museums to 10 per cent in the $250,000 to $499,999 group.

Government and educational institution museums each had eight per cent of total income unexpended and private nonprofit museums six per cent. Museums in New England had, of all regions, the highest percentage (16 per cent) of income unexpended at year end, while those in the Northeast had the lowest (three per cent).

These aggregate figures on income and operating expenditures do not describe adequately the actual financial status of museums. That a substantial number of museums are confronted by serious financial problems is indicated in part by the breakdown of museums according to their individual income positions at the end of the fiscal year. While 55 per cent of the museums did have some unexpended income and 24 per cent managed to or were legally required to break even, 21 per cent of the museums had a deficit after exhausting all sources of income. (Fig. 85, p. 159; Fig. 85A, p. 160; Fig. 85B, p. 161.) The total operating surplus of the 55 per cent of museums with a surplus was $49.7 million. The total deficit of the 21 per cent of museums with a deficit was $15.3 million. As noted earlier in this chapter, it is essential that this deficit not be equated with the total financial need of the museum field. For those museums with unexpended income, the surplus often means simply that they were able to plan and budget ahead for the following year with some degree of confidence. Further, consultants have indicated that many museums that broke even or ended the year with unexpended income may have done so at the expense of personnel needs and of programs and activities they felt essential to meet the needs of their disciplines and of their publics. Moreover, figures on income and expenditures must be viewed in the

00167

Figure 84

Summary of FY 1971–72 Income and Operating Expenditures

Base: Total museums

Dollar amounts in thousands

	Total Income	Operating expenditures	Income over expenditures or (expenditures over income)
	$	$	$
All Museums	513,341	478,912	34,429
Art	158,166	142,483	15,683
History	68,957	62,846	6,111
Science	153,121	145,884	7,237
Art/History	53,443	52,260	1,183
Other Combined	79,654	75,439	4,215
Under $50,000	22,832	20,474	2,358
$50,000–99,999	26,685	24,496	2,189
$100,000–249,999	53,650	49,196	4,454
$250,000–499,999	61,757	55,670	6,087
$500,000–999,999	64,415	58,838	5,577
$1,000,000 and Over	284,002	270,238	13,764
Private Nonprofit	333,360	313,096	20,264
Government	152,232	140,313	11,919
Federal	54,803	52,894	1,909
State	37,812	32,763	5,049
Municipal-County	59,617	54,656	4,961
Educational Institution	27,749	25,503	2,246
Public	14,919	13,939	980
Private	12,830	11,564	1,266
New England	48,875	41,250	7,625
Northeast	187,379	181,246	6,133
Southeast	72,575	67,937	4,638
Midwest	111,547	103,667	7,880
Mountain Plains	27,724	25,211	2,513
West	65,241	59,601	5,640

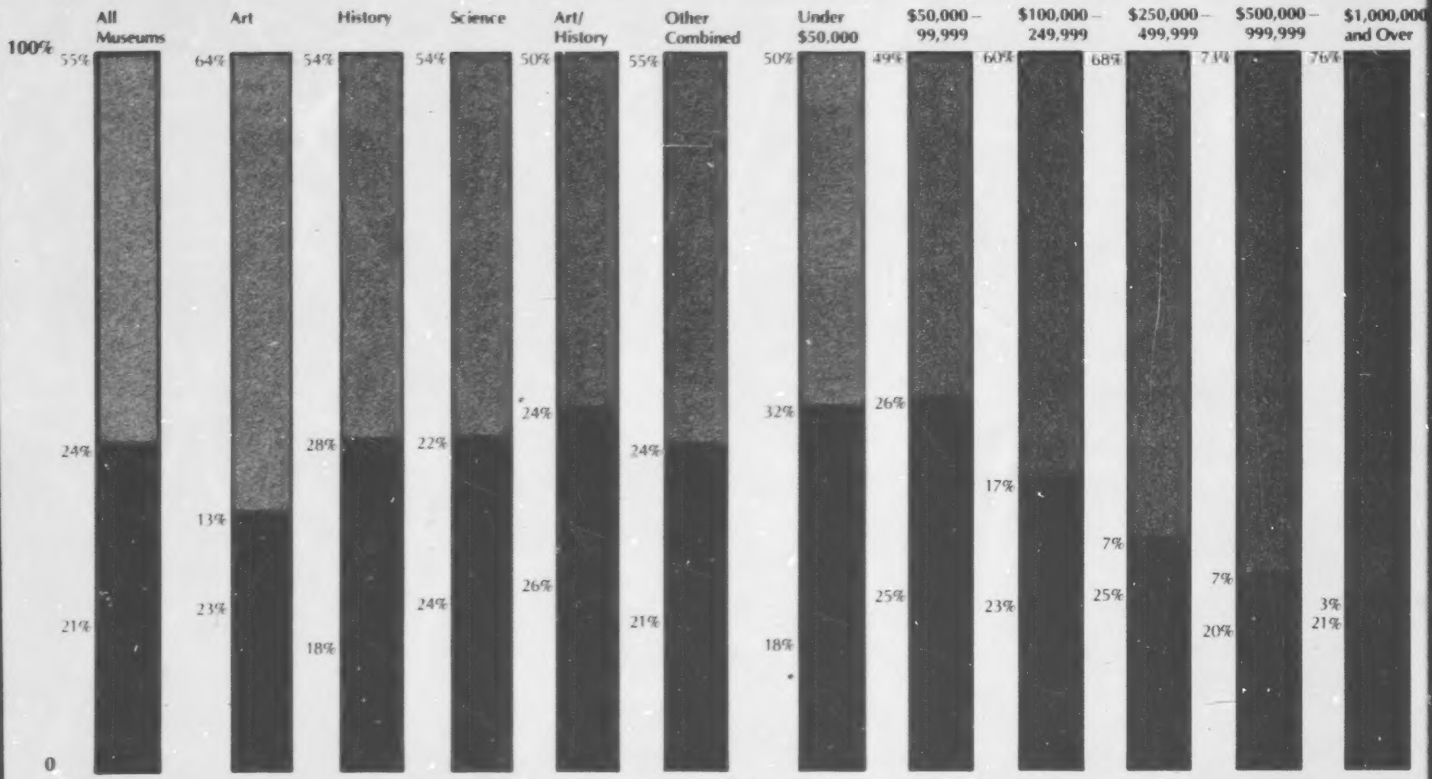
context of a number of other critical factors: Sixty-six per cent of the directors reported that their museum's operating budget did not permit full utilization of the museum's resources and estimated that a median budget increase of 45 per cent was needed in the next two to three years alone; 36 per cent of all museums responded that since 1966, financial pressures had necessitated cutbacks in staff, facilities, or services, and, as discussed in Chapter 7, significant numbers of museums need additional staff, are concerned about inadequate salary levels, and rely heavily on volunteers.

Among museum types, 64 per cent of the art museums had unexpended income at year end, compared with 54 per cent

Figure 85

Net Income Position (Unexpended Income, Broke Even, Deficit) at End of FY 1971-72, by Museum Type and Budget Size

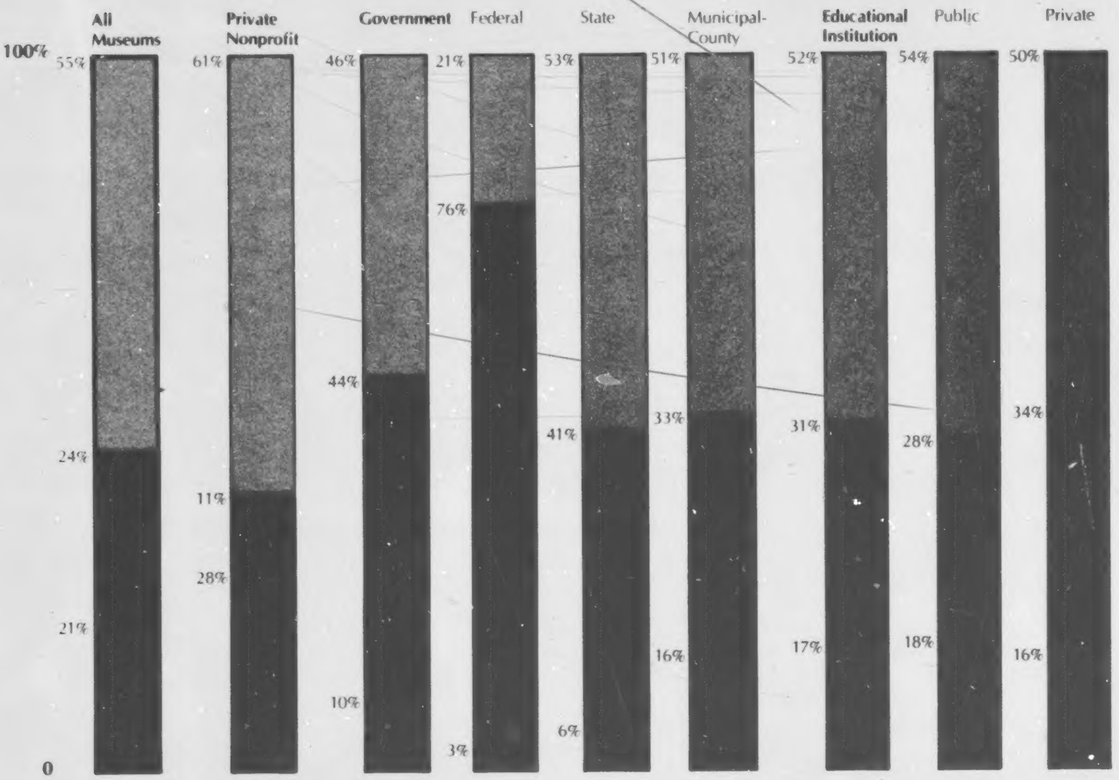
Base: Total museums



of both history and science museums. (Fig. 85, p. 159.) Almost equal percentages of art and science museums (23 and 24 per cent, respectively) had a deficit in this period. History museums, almost half of which are government operated, had the lowest proportion (18 per cent) of museums with deficits and the highest proportion (28 per cent) of museums that broke even. Among those museums with deficits, the average deficit was $84,000 in art, and $68,000 in science, compared with $10,000 in history. Of the art/history museums, 50 per cent had unexpended income and 26 per cent a deficit. The respective figures for other combined museums were 55 and 21 per cent.

Figure 85A
Net Income Position (Unexpended Income, Broke Even, Deficit) at End of FY 1971-72, by Governing Authority

Base: Total museums

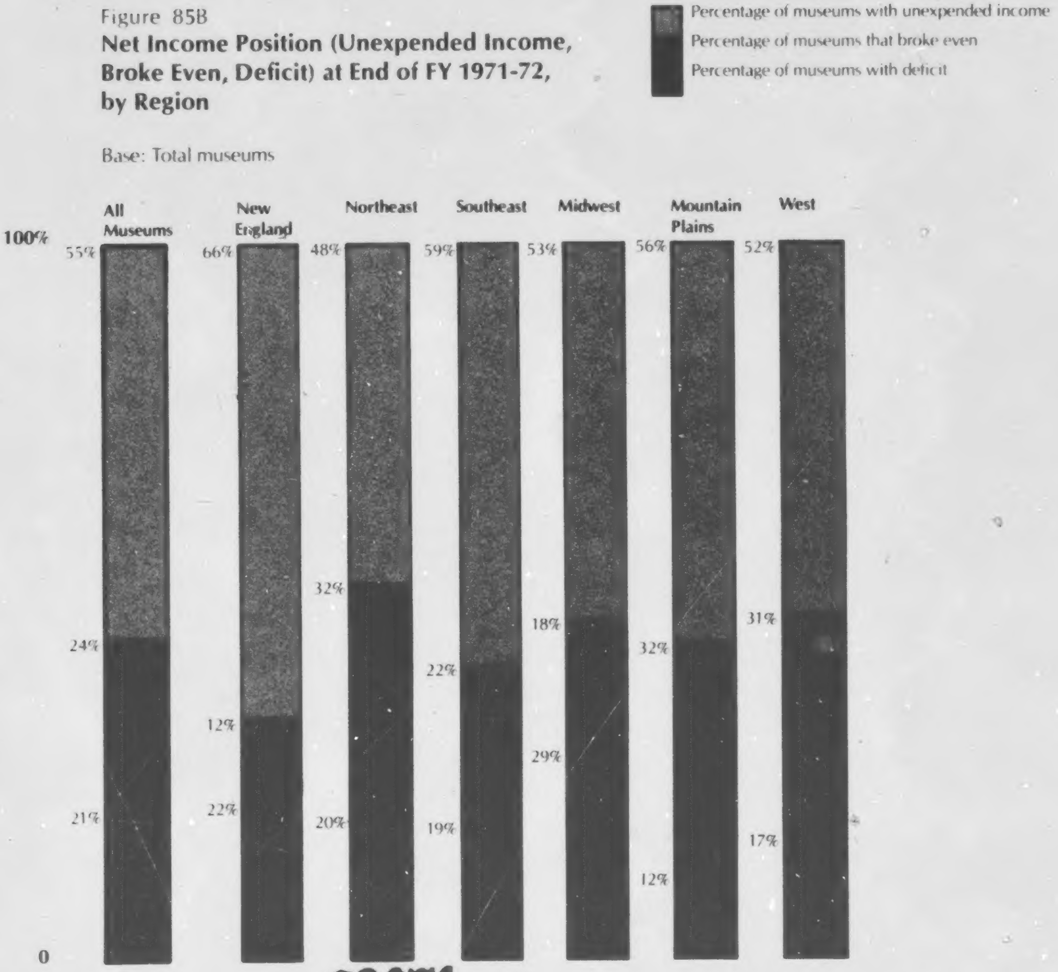


Within budget size, the percentage of museums in which income exceeded operating expenditures ranged from approximately 50 per cent of the under $100,000 museums to 76 per cent of the $1,000,000 and over museums. (Fig. 85, p. 159.) The percentage of museums with deficits varied little among budget categories. The average deficit in the 18 per cent of the under $50,000 museums with deficits was $3,000. The 21 per cent of museums with deficits in the $1,000,000 and over category had an average deficit of $589,000—a sizable sum to cover even for those museums operating on budgets of well over $1 million.

Figure 85B

Net Income Position (Unexpended Income, Broke Even, Deficit) at End of FY 1971-72, by Region

Base: Total museums



00171

Private nonprofit museums had, of all governing authorities, the highest proportion of museums with a surplus (61 per cent) and of those with a deficit (28 per cent). (Fig. 85A, p. 160.) Actual dollar amounts are significant in both instances: These museums accounted for $34.9 million of the total $49.7 million museum surplus, and for $14.6 million of the total $15.3 million museum deficit. Fifty-two per cent of the educational institution museums had unexpended income and 17 per cent a deficit. The respective figures for government museums were 46 and 10 per cent. Among all governing authorities, federal museums had the lowest incidence of both operating surpluses and deficits. Seventy-six per cent of these museums broke even.

Of the six regions, New England had the highest proportion (66 per cent) of museums with unexpended income and the Northeast the lowest (48 per cent). (Fig. 85B, p. 161.) Operating deficits occurred most frequently among museums in the Midwest (29 per cent) and least frequently in the Mountain Plains (12 per cent).

Extraordinary Expenditures

Extraordinary expenditures are defined as expenditures for acquisitions of land, buildings, major equipment, and for collections that are charged to current funds but not considered part of the museum's general operating expenditures. In contrast to the $478.9 million in operating expenditures, the 1,821 museums had total extraordinary expenditures in FY 1971–72 of $37.7 million. (Fig. 86, p. 163.) Of this amount, $26.4 million, or 70 per cent, was for acquisitions of land, buildings, and major equipment, and $11.3 million, or 30 per cent, was for acquisitions for collections.[9]

Among budget sizes, extraordinary expenditures totaled $1.7 million in museums with budgets under $50,000, increasing to $5.2 million in the $500,000 to $999,999 museums and rising substantially to $19.7 million in the $1,000,000 and over category. Acquisitions of land, buildings, and major equipment accounted for more than half of the total extraordinary expenditures in all budget categories, ranging between 51 per cent in the $250,000 to $499,999 group and 76 per cent in the $1,000,000 and over museums.

Extraordinary expenditures were substantially higher in art and science ($12.2 and $12.6 million, respectively) than in history ($2.9 million) museums. The expenditures in science and history were almost entirely for acquisitions of land, buildings, and major equipment, while acquisitions for collections represented the largest expense in art. Art/history and other combined museums expended a respective $6 and $4 million, mostly for acquisitions of land, buildings, and major equipment.
Private nonprofit museums had a total of $29.5 million in extraordinary expenditures, compared with $6.6 million in government museums and only $1.6 million in educational institution museums. Acquisitions of land, buildings, and major equipment represented the largest proportion of expenditures except in educational institution museums, where these kinds of acquisitions

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[9] The expenditures for acquisitions of land, buildings, major equipment, and for collections reported as deductions from current funds represent only a portion of the total expenditures for acquisitions in all museums; major expenditures also are made directly from special non-current funds set aside for this purpose. In FY 1971-72, expenditures for acquisitions from all non-current funds amounted to $50 million, resulting in a total of close to $88 million in acquisitions for the year. Acquisitions of land, buildings, and major equipment made from non-current funds were $36.3 million, for a total of $62.7 million; acquisitions for collections made from non-current funds were $13.8 million, for a total of $25.1 million. For a discussion of expenditures from non-current funds see pp. 167-72.

Figure 86

Extraordinary Expenditures from Current Funds, FY 1971–72

Base: Total museums Dollar amounts in thousands	Acquisitions of land, buildings, and major equipment	Acquisitions for collections	Total
	$	$	$
All Museums	26,386	11,344	37,730
Art	4,421	7,827	12,248
History	2,450	462	2,912
Science	11,307	1,257	12,564
Art/History	5,177	872	6,049
Other Combined	3,031	926	3,957
Under $50,000	1,242	444	1,686
$50,000–99,999	988	527	1,515
$100,000–249,999	2,383	800	3,183
$250,000–499,999	3,269	3,167	6,436
$500,000–999,999	3,466	1,731	5,197
$1,000,000 and Over	15,038	4,675	19,713
Private Nonprofit	21,092	8,367	29,459
Government	4,920	1,716	6,636
Federal	827	809	1,636
State	2,540	334	2,874
Municipal-County	1,553	573	2,126
Educational Institution	374	1,261	1,635
Public	325	552	877
Private	49	709	758
New England	5,172	2,103	7,275
Northeast	6,786	5,093	11,879
Southeast	4,999	814	5,813
Midwest	4,370	1,819	6,189
Mountain Plains	1,346	440	1,786
West	3,713	1,075	4,788

presumably are of secondary importance since the museums' facilities often are part of the building complex of the parent institutions.

The Northeast had the highest ($11.9 million) extraordinary expenditures of any region, and the Mountain Plains the lowest ($1.8 million). New England ranked second in the total amount expended ($7.3 million), even though this region has a lower percentage of large budget museums than either the Midwest or the West.

Current Fund Balance at Year End

The total current fund balance of the 1,821 museums at the beginning of FY 1971-72 was $87.1 million. At year end the balance totaled $92.6 million, an increase of $5.5 million or six per cent. (Fig. 87, p. 165.) The year-end current fund balance was calculated by taking the balance at the beginning of the fiscal year, adding unexpended income after operating expenditures, deducting extraordinary expenditures made from current funds, and accounting for transfers to or from non-current funds.

Art museums and history museums advanced their current fund balances in FY 1971–72 by a respective $4.9 and $3.8 million. Science museums, despite sizable transfers from other funds, had a net change downward of $1.5 million. While art/history museums increased their current fund balance by a modest $135,000, other combined museums decreased their balance by $1.8 million.

Current fund balances increased in all but the $100,000 to $249,999 budget category, where a lower year-end balance was accounted for largely by transfers to other funds. Museums in the $250,000 to $499,999 category reported an increase totaling $2.8 million, an amount that far outdistanced increases in the other budget categories. Museums with budgets of $1,000,000 and over had only a modest increase of $893,000 in their current fund balance, despite a transfer of $6.8 million from other funds. Government museums had a positive net change of $4.9 million in the current fund balance. This contrasts sharply with increases of only $367,000 in private nonprofit museums and $250,000 in educational institution museums.

An examination of current fund balances at the beginning and end of FY 1971–72 shows an increase in both the percentage of museums with a positive fund balance and the percentage with a negative fund balance. Forty-four per cent of the museums had a beginning year positive balance totaling $95.9 million. By the end of the fiscal year this percentage had increased to 59 per cent, with a total positive balance of $102.6 million. Despite this increase in the number of museums with a positive current fund balance, the average balance decreased from approximately $121,000 to $96,000. The percentage of museums with a negative current fund balance increased in this period from five per cent with a negative balance totaling $8.8 million to 11 per cent with a negative balance of $10 million. The average negative balance, however, declined from $90,000 to $52,000.

In all categories, the percentage of museums with a positive current fund balance was higher at the end of the fiscal year than at the beginning, with the sharpest increases found in other combined museums, museums with budgets of $250,000 to $499,999, and government and educational institution museums. Similarly, all categories, most notably science museums, showed an increase in the percentage of museums with a negative balance.

Figure 87

Current Fund Balances, FY 1971–72

Base: Total museums

Dollar amounts in thousands

	Balance at beginning of year	Income over expenditures	Extraordinary expenditures	Transfers (to) or from other funds	Net change	Balance at end of year
	$	$	$	$	$	$
All Museums	87,134	34,429	(37,730)	8,810	5,509	92,643
Art	43,969	15,683	(12,248)	1,447	4,882	48,851
History	10,742	6,111	(2,912)	583	3,782	14,524
Science	21,305	7,237	(12,564)	3,877	(1,450)	19,855
Art/History	2,062	1,183	(6,049)	5,001	135	2,197
Other Combined	9,056	4,215	(3,957)	(2,098)	(1,840)	7,216
Under $50,000	8,241	2,358	(1,686)	235	907	9,148
$50,000–99,999	1,912	2,189	(1,515)	(28)	646	2,558
$100,000–249,999	12,269	4,454	(3,183)	(1,396)	(125)	12,144
$250,000–499,999	6,756	6,087	(6,436)	3,103	2,754	9,510
$500,000–999,999	15,432	5,577	(5,197)	54	434	15,866
$1,000,000 and Over	42,524	13,764	(19,713)	6,842	893	43,417
Private Nonprofit	77,652	20,264	(29,459)	9,562	367	78,019
Government	7,166	11,919	(6,636)	(391)	4,892	12,058
Federal	2,483	1,909	(1,636)	–	273	2,756
State	2,437	5,049	(2,874)	(313)	1,862	4,299
Municipal-County	2,246	4,961	(2,126)	(78)	2,757	5,003
Educational Institution	2,316	2,246	(1,635)	(361)	250	2,566
Public	510	980	(877)	(44)	59	569
Private	1,806	1,266	(758)	(317)	191	1,997
New England	16,962	7,625	(7,275)	(643)	(293)	16,669
Northeast	30,488	6,133	(11,879)	6,823	1,077	31,565
Southeast	4,009	4,638	(5,813)	4,328	3,153	7,162
Midwest	22,025	7,880	(6,189)	(1,821)	(130)	21,895
Mountain Plains	3,659	2,513	(1,786)	283	1,010	4,669
West	9,991	5,640	(4,788)	(160)	692	10,683

Figure 88

Non-Current Fund Balances, FY 1971–72

Base: Percentage of museums with funds other than current funds Dollar amounts in thousands	Balance at beginning of year		Additions	Deductions	Transfers (to) or from other funds	Net change	Balance at end of year	
	$	%*	$	$	$	$	$	%*
All Museums	1,471,003	38%	144,925	(57,997)	(8,810)	78,118	1,549,121	40%
Art	808,098	53%	74,041	(34,370)	(1,447)	38,224	846,322	53%
History	126,375	31%	18,661	(8,490)	(583)	9,588	135,963	32%
Science	279,687	38%	13,410	(8,013)	(3,877)	1,520	281,207	40%
Art/History	139,811	45%	15,950	(1,155)	(5,001)	9,794	149,605	45%
Other Combined	117,032	34%	22,863	(5,969)	2,098	18,992	136,024	36%
Under $50,000	50,495	29%	2,857	(1,676)	(235)	946	51,441	30%
$50,000–99,999	29,332	38%	3,799	(1,679)	28	2,148	31,480	38%
$100,000–249,999	101,578	45%	13,437	(6,221)	1,396	8,612	110,190	45%
$250,000–499,999	115,927	46%	23,283	(4,899)	(3,103)	15,281	131,208	50%
$500,000–999,999	179,689	57%	21,001	(13,023)	(54)	7,924	187,613	60%
$1,000,000 and Over	993,982	74%	80,548	(30,499)	(6,842)	43,207	1,037,189	76%
New England	293,575	72%	16,592	(5,445)	643	11,790	305,365	72%
Northeast	644,042	36%	46,780	(22,443)	(6,823)	17,514	661,556	37%
Southeast	96,588	27%	17,727	(2,141)	(4,328)	11,258	107,846	30%
Midwest	325,744	40%	33,494	(17,988)	1,821	17,327	343,071	41%
Mountain Plains	33,306	30%	7,578	(3,735)	(283)	3,560	36,866	29%
West	77,748	28%	22,754	(6,245)	160	16,669	94,417	31%

*Percentage of museums with balance

Non-Current Funds

Non-current funds comprise endowment funds, funds similar to endowments, unexpended funds for acquisitions or replacement of land, buildings, and equipment, and for acquisitions for collections, and miscellaneous other special funds. The total balance of all non-current funds was a substantial $1.47 billion at the beginning of FY 1971-72 and $1.55 billion at year end. This represented a net change upward of $78.1 million or five per cent. (Fig. 88, p. 166.) *It is important to note that this balance is not entirely expendable by museums since a large portion of it represents endowments on which only the income can be spent. Moreover, the expendable portion is to a large extent restricted to specific purposes.*

Total additions to non-current funds in FY 1971-72 were $144.9 million. Slightly more than half (53 per cent) of this amount was accounted for by donations, bequests, and other forms of contributions from individuals, foundations, and corporations. Gains on the disposition of investments accounted for 26 per cent of the total additions, investment income for 12 per cent, and other sources for nine per cent. Deductions from non-current funds during this period totaled $58 million, 64 per cent of which represented acquisitions of land, buildings, and major equipment. Acquisitions for collections accounted for only 23 per cent of the total deductions. Other deductions represented 13 per cent.

Endowment Funds

Surprisingly, only 27 per cent of the 1,821 museums have endowment funds.[10] (Fig. 89, p. 168; Fig. 89A, p. 169.) Among museum types, endowments are found more frequently in art (41 per cent) and art/history (36 per cent) than in science (28 per cent) or history and other combined (20 per cent each). The percentage of museums with endowments is substantially higher in the large budget museums than in the small ones: Less than one out of five (16 per cent) of the under $50,000 museums reported endowments, compared with approximately half of the $500,000 and over museums.

Among governing authorities, endowments are limited almost entirely to private nonprofit and educational institution museums, but even here the percentage of museums with these funds is a relatively low 39 and 33 per cent, respectively. Only five per cent of the government museums reported endowment funds. In New England, well over half (63 per cent) of the museums have endowments, a reflection of this region's large number of private nonprofit museums. In no other region does the percentage rise above the 29 per cent of museums with endowments in the Northeast.

Among the 27 per cent of museums that have endowments, the total endowment fund balance at the beginning of FY 1971–72 was $886.1 million. This amount was advanced by $47.5 million, or five per cent, to a year-end balance of $933.6 million. (Fig. 90, p. 170.) Just over half (55 per cent) of the museums with endowments increased these funds during the fiscal year, while 10 per cent decreased them. In the remaining 35 per cent, the endowment fund balance was unchanged.

Art museums had, of all museum types, the largest endowment fund balances both at the beginning ($484.9 million) and at the end ($505.7 million) of the fiscal year. In fact, the balances in these museums accounted for more than half of the total endowment fund balance of all museums.

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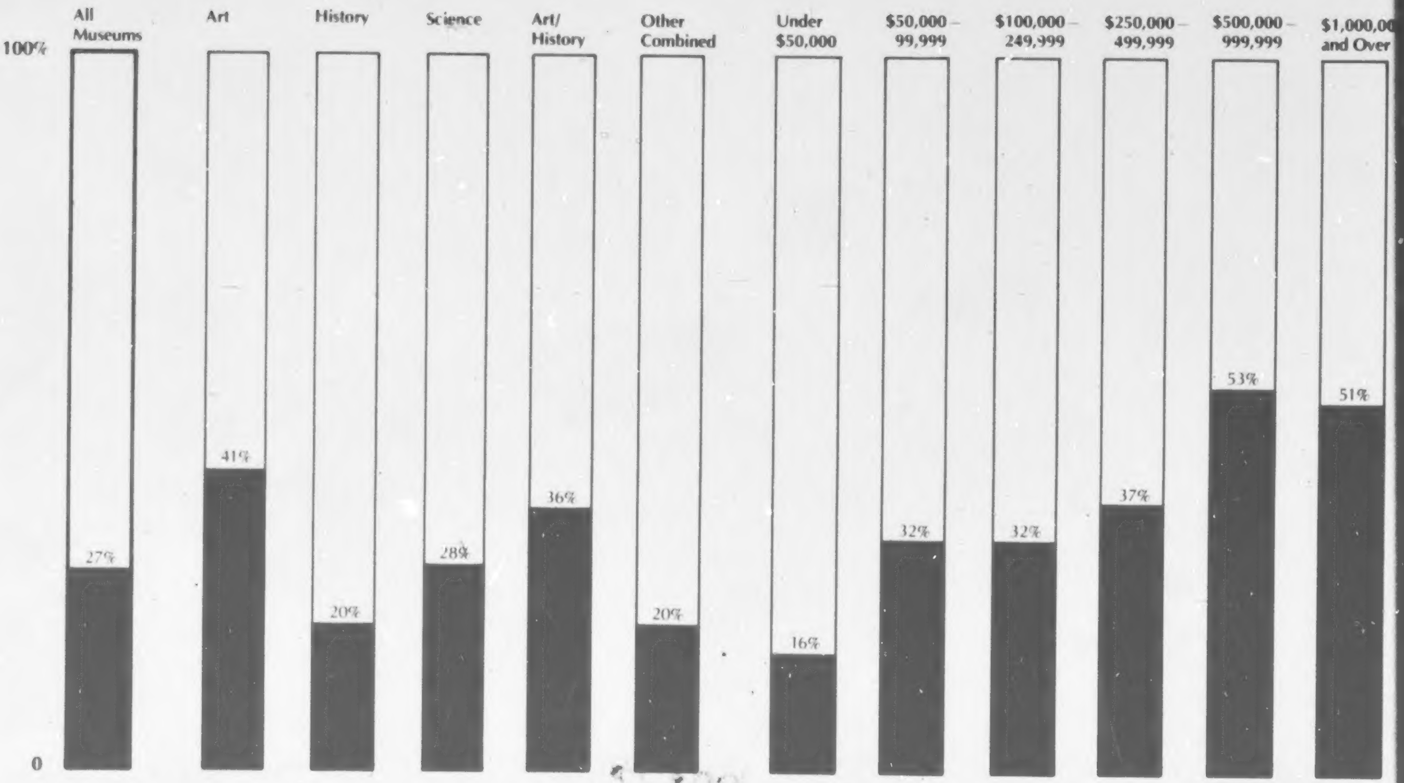
[10] Endowment funds are defined in the survey as "all assets provided under stipulation *by their donor* that they be invested and that only the investment income be used, for general or for specified purposes, until a specified time, or the occurrence of a specified event, or in perpetuity."

The year-end fund balance in science museums totaled $133.9 million and in history $107.3 million, representing respective increases of $3.9 and $5 million over the beginning balances. Sixty-four per cent of the art museums with endowments increased these funds during the year, compared with 51 per cent of science and 46 per cent of history. Sixteen per cent of the history museums with endowments decreased the funds, contrasted with nine per cent of art and five per cent of science.

Figure 89
Museums with Endowment Funds, by Museum Type and Budget Size

Base: Total museums



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Museums with budgets of $1,000,000 and over predictably had the most sizable endowment funds of any budget category. In these museums, the fund balance was increased by $29.9 million to a year-end total of $614.9 million, representing 66 per cent of the total endowment fund balance of all museums. Only among the smallest museums did the endowment fund balance show a net change downward: The relatively small percentage of under $50,000 museums that have endowments reported a

Figure 89A
Museums with Endowment Funds, by Governing Authority and Region

Base: Total museums

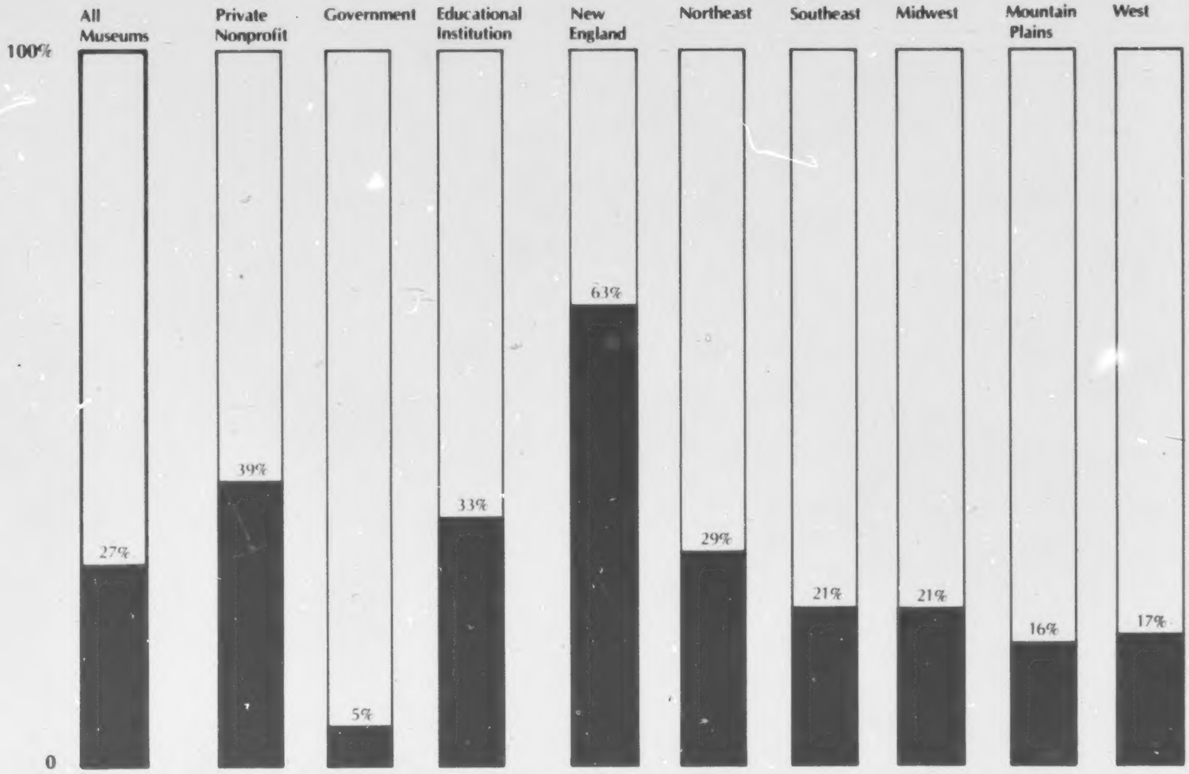

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Figure 90

Endowment Fund Balances, FY 1971–72

Base: The 27% of museums with endowment funds

Dollar amounts in thousands

	Balance at beginning of year	Additions	Deductions	Transfers (to) or from other funds	Net change	Balance at end of year
	$	$	$	$	$	$
All Museums	886,069	62,291	(1,204)	(13,596)	47,491	933,560
Art	484,940	27,862	(745)	(6,397)	20,720	505,660
History	102,387	5,166	–	(213)	4,953	107,340
Science	130,055	5,060	(116)	(1,090)	3,854	133,909
Art/History	76,612	7,337	(340)	(5,008)	1,989	78,601
Other Combined	92,075	16,866	(3)	(888)	15,975	108,050
Under $50,000	46,548	75	(8)	(218)	(151)	46,397
$50,000–99,999	22,353	1,271	(13)	(14)	1,244	23,597
$100,000–249,999	66,284	5,531	(13)	(346)	5,172	71,456
$250,000–499,999	56,107	9,806	(206)	(1,745)	7,855	63,962
$500,000–999,999	109,795	4,082	(457)	(154)	3,471	113,266
$1,000,000 and Over	584,982	41,526	(507)	(11,119)	29,900	614,882
New England	238,337	8,552	(48)	(612)	7,892	246,229
Northeast	327,938	21,094	(594)	(9,279)	11,221	339,159
Southeast	66,632	7,413	(10)	(3,076)	4,327	70,959
Midwest	185,854	14,431	(40)	(434)	13,957	199,811
Mountain Plains	10,948	504	(166)	(119)	219	11,167
West	56,360	10,297	(346)	(76)	9,875	66,235

slight decrease in their fund balance from $46.5 million to $46.4 million. Thirty-nine per cent of these museums increased these funds during the year, while 16 per cent decreased them. Of the $1,000,000 and over museums with endowments, 74 per cent increased the funds during the year and 14 per cent decreased them.

The largest fund balances of any region were reported by museums in the Northeast, $327.9 million at the beginning of the year and $339.2 million at year end. New England, while having a higher proportion of museums with endowments but a lower percentage of large budget museums, reported slightly lower balances for this period of $238.3 million and $246.2 million. Endowment fund balances, both at the beginning and end of the year, were lowest in the Mountain Plains ($10.9 million and $11.2 million). The West, which ranked just ahead of the Mountain Plains in total endowment fund balances ($56.4 million at the beginning of the year and $66.2 million at year end), had the greatest percentage increase in fund balances of any region (18 per cent).

In FY 1971–72, the principal additions to endowment funds were accounted for by gains on the disposition of investments, representing 53 per cent of the total $62.3 million added to these funds. Contributions, grants, and bequests represented 39 per cent of total fund additions, investment income seven per cent, and other sources one per cent. Deductions from endowment funds, which amounted to $1.2 million, were made primarily to accommodate adjustments and losses in portfolio positions. Acquisitions accounted for only a small percentage (15 per cent) of the total deductions.[11]

In addition to evaluating budgetary data on endowment funds, the survey examined the specific policies and practices of museums concerning the management of these funds. In more than half (56 per cent) of the museums with endowments, there are restrictions on the use of all or some part of the income derived from the funds. In 14 per cent of the museums with endowments all income is restricted. Among all museums with endowments, an average 27 per cent of the endowment income is restricted. The average percentage of endowment income restricted rises noticeably in both art and science museums (40 per cent) and in museums with budgets of $250,000 to $499,999 (43 per cent).

Almost half (49 per cent) of the museums with endowments reported that some part of the principal of endowment funds can be expended upon designation of the trustees or the governing board of the museum.[12] Currently realized capital gains on at least some part of the endowment principal can be used for current income purposes in 37 per cent of the museums with endowments. (Seventeen per cent of the museums with endowments reported that currently realized capital gains on all of the endowment principal can be used.) The great majority (78 per cent) of the museums in which capital gains on some part of endowment principal can be used for current income purposes did realize gains on the endowments during FY 1971–72 and 59 per cent actually used these gains for current income purposes.

The assumption that most museums can exist primarily on endowment income would appear to be unfounded. First, and most important, only 27 per cent of all museums have endowments. Second, while the survey did not separately identify for those museums with endowments what percentage of total income was accounted for by non-operating revenues, which include investment earnings on endowments, total non-operating revenues in *all* museums amounted to only $67.4 million in FY 1971–72. In this same period, operating expenditures in *just* those museums with endowments were close to $256 million. It is apparent therefore that museums generally cannot rely on endowment income to cover normal operating expenditures.

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[11] The difference between the $61.1 million *net* additions to endowment funds and the overall $47.5 million increase in the total endowment fund balance is accounted for by transfers to and from other funds.

[12] Museums often confuse endowment funds with funds similar to endowments. Strictly defined, those funds of which the principal can be expended upon designation of the trustees or governing board are funds "similar to endowments" and not endowment funds.

Similar Funds

Similar fund balances totaled $429.5 million at the beginning of FY 1971–72 and increased slightly to $447.8 million at the end of the year, a net change of $18.3 million or four per cent.[13] Of the total $17.7 million in additions to similar funds, 61 per cent was accounted for by contributions, grants, and bequests, 31 per cent by gains on disposition of investments, seven per cent by investment income, and one per cent by other sources. Total deductions amounted to $1.3 million, of which acquisitions represented only three per cent.[14]

Unexpended Land, Buildings, Equipment, and Collections Funds

These funds totaled $136.3 million at the beginning of FY 1971–72 and $148.1 million at year end, an increase of $11.8 million or nine per cent. Contributions, grants, and bequests accounted for 64 per cent of the total $63.2 million in additions to these funds. Investment income represented 17 per cent and other sources 19 per cent. Deductions, which totaled $54.5 million, were primarily for acquisitions of land, buildings, and major equipment (68 per cent). Acquisitions for collections accounted for 24 per cent.[15]

Financial Status and Income Needs

Operating Costs and Cutbacks

Respondents indicated that since 1966 operating costs had increased in 90 per cent of the museums, with a median increase of 39 per cent.[16] Improvements and expansions in staff, programs, facilities, and collections contributed to this increase, but the primary reasons for the cost rise were the related factors of higher salaries and inflation. Forty-seven per cent of the directors of museums that experienced increases in operating costs reported higher salaries as a predominant cause. Forty-three per cent listed inflation and cost of living increases. (A number of directors, especially in government museums, noted that in their museums salary increases were mandatory, causing a continual rise in operating expenses.) Also cited as factors contributing to higher operating costs were increases in the number of staff (18 per cent); costs of materials and equipment, maintenance costs, and expanded programs and increased activities (17 per cent each); expansion or improvement of buildings and facilities (15 per cent); and expansion or improvement of the collection and exhibits (nine per cent).

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[13] Similar funds are defined in the survey as "all assets designated by the board and management of the museum to be invested in income-producing assets and administered as if they were endowments."

[14] The difference between the $16.4 million in *net* additions to similar funds and the overall $18.3 million increase in the similar funds balance is accounted for by transfers to and from other funds.

[15] The difference between the $8.7 million in *net* additions to unexpended land, buildings, equipment, and collections funds and the overall $11.8 million increase in the balance of these funds is accounted for by transfers to and from other funds.

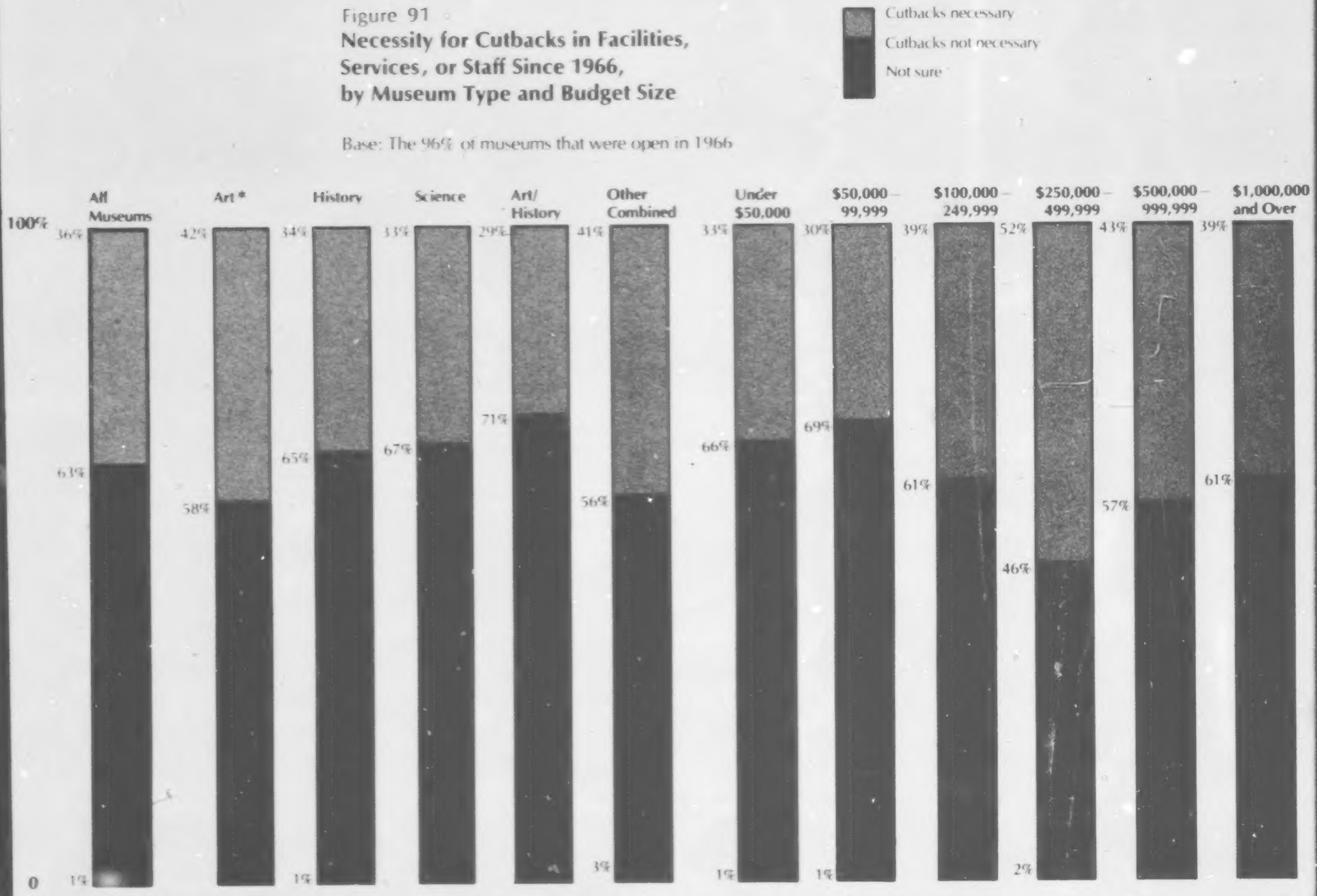
[16] Of the remaining 10 per cent of museums, five per cent reported that operating costs had remained about the same as in 1966, and one per cent reported that costs were lower. Four per cent of the museums were not operating in 1966.

Financial pressures had resulted since 1966 in cutbacks in facilities, services, or staff in more than one-third (36 per cent) of all museums. (Fig. 91, p. 173; Fig. 91A, p. 174.) In no category did this percentage fall below 27 per cent. Among museum types, art had the highest percentage (42 per cent) of museums in which cutbacks were necessary and art/history the lowest (29 per cent). Forty-one per cent of the other combined museums and approximately one-third of both history and science museums were forced to restrict operations. Within budget size, cutbacks were most frequent in the $250,000 to $499,999 museums (52 per cent) and least frequent in the $50,000 to $99,999 museums (30 per cent).

Figure 91

Necessity for Cutbacks in Facilities, Services, or Staff Since 1966, by Museum Type and Budget Size

Base: The 96% of museums that were open in 1966



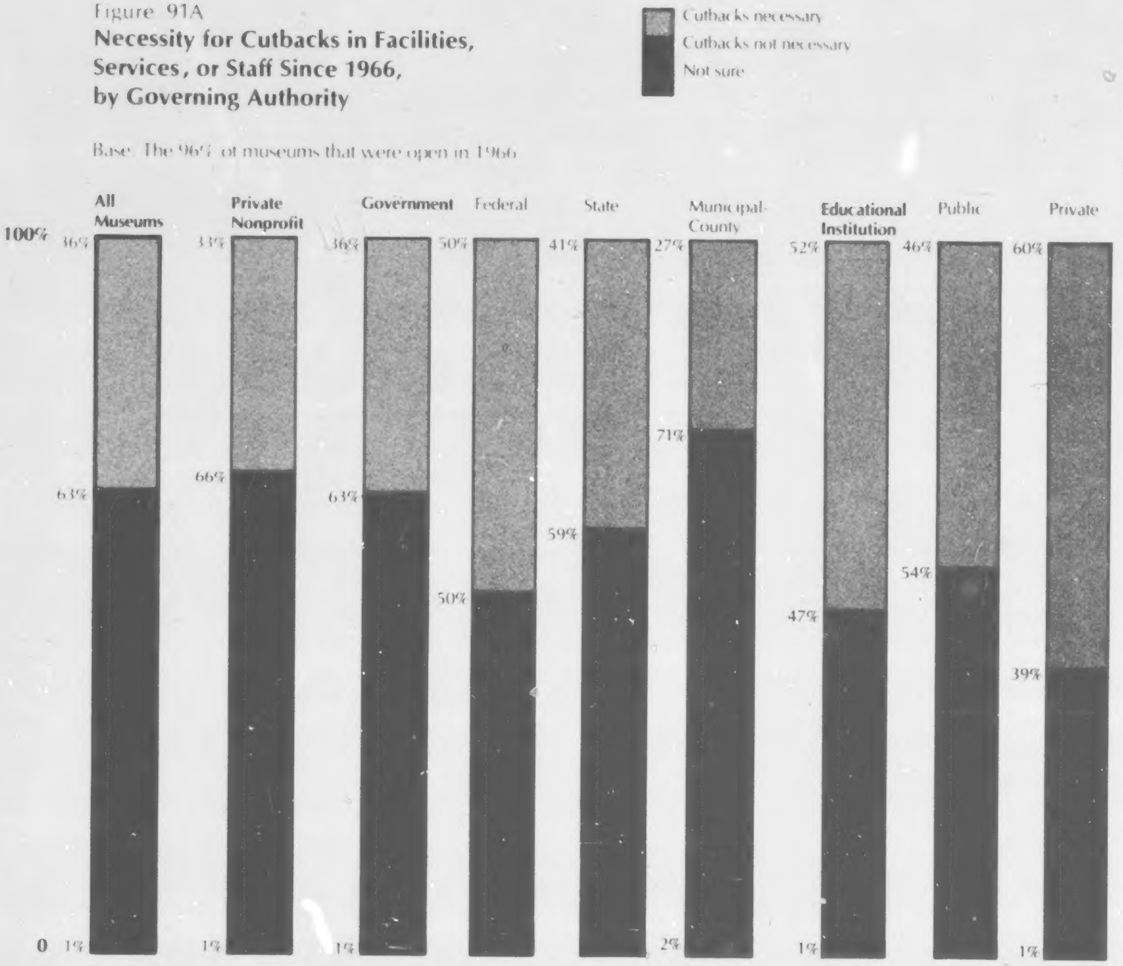
*Less than 0.5% were not sure

A substantial 52 per cent of the educational institution museums were forced to make cutbacks, contrasted with 36 per cent of the government and 33 per cent of the private nonprofit museums. Among government museums, financial pressures had the most pronounced effect on federal museums: 50 per cent of these museums had to cut back some part of their operations, compared with 41 per cent of state and 27 per cent of municipal-county museums.

Figure 91A

Necessity for Cutbacks in Facilities, Services, or Staff Since 1966, by Governing Authority

Base: The 96% of museums that were open in 1966



The directors of the 36 per cent of museums in which operations had been cut back since 1966 were asked if cutbacks were made in any of eight given areas.[17] Twenty per cent of the directors cited nonprofessional staff reductions and 19 per cent professional staff reductions (Fig. 92, p. 176). This was followed by reductions in maintenance and repairs (16 per cent), quality and/or quantity of publications (14 per cent), number of hours open to the public (12 per cent), school programs (10 per cent), and services to researchers and scholars (10 per cent). Nine per cent of the directors reported that the museum had found it necessary to close part of the facilities previously open to the public.

These specified cutbacks were slightly less prevalent in museums with budgets under $250,000 than in those with budgets over $250,000. For example, reductions in the number of nonprofessional staff occurred in 16 per cent of the under $50,000 museums, compared with 33 per cent of the $1,000,000 and over museums. Variations were less apparent in professional staff cutbacks, with the percentage of museums that made reductions increasing from 17 per cent in the under $50,000 category to 24 per cent in the $500,000 to $999,999 group and 21 per cent in the $1,000,000 and over. The only area in which cutbacks were higher in the under $50,000 museums than in the $1,000,000 and over was the number of hours the museum is open: Twelve per cent of the under $50,000 museums reduced hours, compared with nine per cent of the $1,000,000 and over.

A comparison of cutbacks within museum type shows that slightly higher percentages of art, science, and other combined museums than of history and art/history museums reduced their professional and nonprofessional staffs. Reductions in quality and/or quantity of publications occurred least frequently in history museums and reductions in hours open to the public least frequently in science.

Among governing authorities, a somewhat higher percentage of educational institution museums than of government or private nonprofit museums reduced their professional and nonprofessional staffs. Reductions in the quality and/or quantity of publications and in hours open to the public were also more frequent in educational institution museums (22 and 17 per cent, respectively) than in private nonprofit (16 and 10 per cent, respectively) and government (8 and 12 per cent, respectively) museums. However, the most noticeable variations occurred within government museums. In many of the specified areas, the incidence of cutbacks was substantially higher in federal museums than in state or municipal-county museums. For example, 40 per cent of the federal museums reduced maintenance, compared with only 17 per cent of state and 13 per cent of municipal-county museums; 27 per cent of the federal museums reduced hours, contrasted with 10 per cent of state and eight per cent of municipal-county. School programs were cut back by 21 per cent of the federal museums, while only 12 per cent of the state and seven per cent of the municipal-county museums were forced to restrict these activities. Reductions in professional staff occurred more frequently in federal museums than in any other museum category.

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[17] This question was asked only of the directors of the 36 per cent of museums in which cutbacks were made. The percentages were converted to the 1,821 museum base to indicate the impact of these cutbacks on the field as a whole. Because many directors cited more than one cutback area, the percentages total more than 100.

Figure 92

Specified Cutbacks Necessary Since 1966

Base: Total museums*	Cutback in the number of non-professional staff	Cutback in the number of professional staff	Reduce maintenance and repairs below adequacy	Reduce quality and/or quantity of publications	Reduce hours open to the public	Cutback in school programs	Reduce services to researchers and scholars	Close part of facilities open to the public
	%	%	%	%	%	%	%	%
All Museums	20	19	16	14	12	10	10	9
Art	22	24	14	19	12	9	9	9
History	17	17	16	7	13	8	10	9
Science	22	20	16	13	4	8	6	7
Art/History	19	14	15	19	11	16	15	8
Other Combined	24	22	20	20	15	16	13	11
Under $50,000	16	17	16	13	12	9	12	7
$50,000–99,999	18	19	12	14	8	7	3	7
$100,000–249,999	20	22	17	15	13	11	12	12
$250,000–499,999	33	22	21	13	14	19	9	13
$500,000–999,999	28	24	17	18	13	10	18	12
$1,000,000 and Over	33	21	22	15	9	17	12	18
Private Nonprofit	20	19	15	16	10	10	11	8
Government	19	18	19	8	12	11	10	10
Federal	29	37	40	6	27	21	23	13
State	26	13	17	11	10	12	10	13
Municipal-County	11	15	13	7	8	7	5	5
Educational Institution	28	27	12	22	17	13	7	10
Public	28	22	13	18	18	10	9	6
Private	28	32	10	26	16	16	5	15

*This question was asked only of the directors of the 36 per cent of museums in which cutbacks were made. The percentages were converted to the 1,821 museum base to indicate the impact of the cutback on the field as a whole. Multiple response question; percentages total more than 100.

Distribution of Operating Budgets

Each director was asked to give the proportional distribution of the museum's FY 1971–72 operating budget among five program areas: administration; curatorial, display, and exhibit; education; research; and operations and support.[18] The director also was asked whether current budget levels enabled full utilization of the museum's resources and, if not, in what specific areas funding increases in the next two or three years would be spent.

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[18] These same areas are used in the analysis of personnel data and are defined in Chapter 7, p. 84.

Figure 93

Distribution of Total Operating Budget Among Program Areas, by Museum Type and Budget Size

Base: Total museum operating budgets

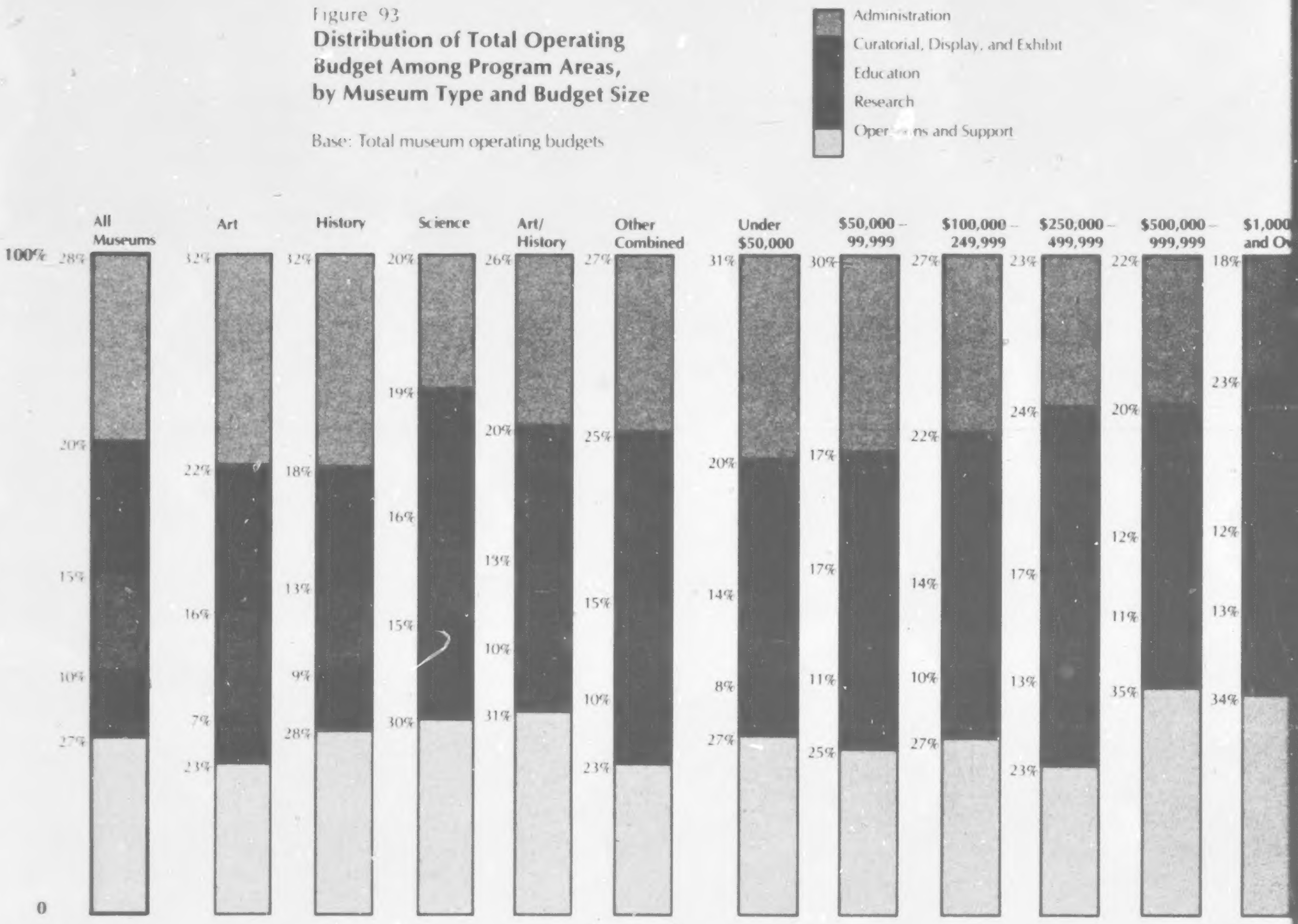
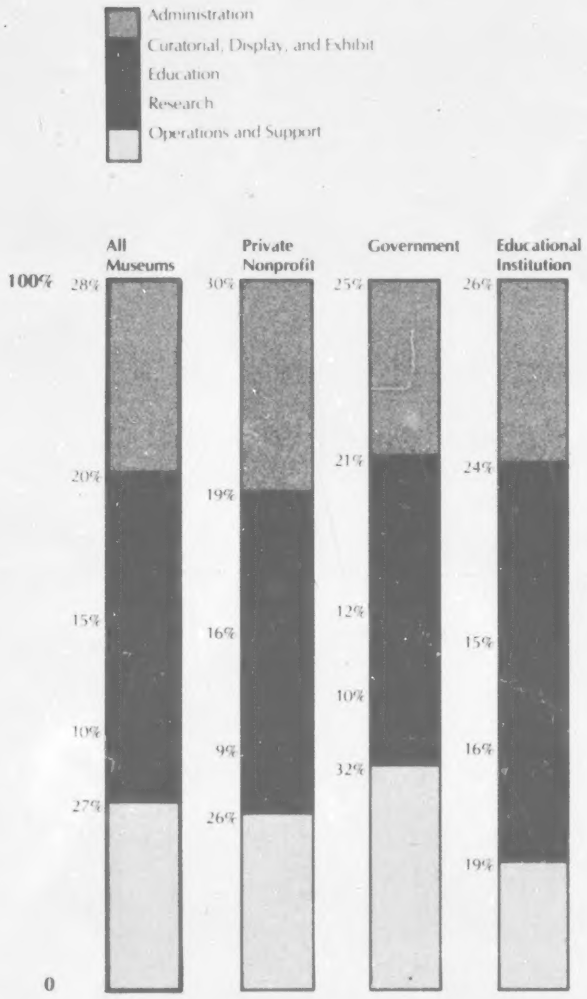


Figure 93A
Distribution of Total Operating Budget Among Program Areas, by Governing Authority

Base: Total museum operating budgets



The findings show that the two largest museum expense areas in FY 1971–72 were administration and operations and support accounting for a respective 28 and 27 per cent of the total operating budget ($478.9 million). (Fig. 93, p. 177; Fig. 93A, p. 178.) Curatorial, display, and exhibit—the third largest expense area—represented 20 per cent of the total budget. Education and research accounted for the lowest proportions, a respective 15 and 10 per cent.

Both art and history museums spent a slightly higher proportion of their total operating budgets on administration (32 per cent each) than on operations and support (23 and 28 per cent, respectively). (Fig. 93, p. 177.) This pattern is reversed in science museums, where 30 per cent of the budget was allocated for operations and support and 20 per cent for administration. Another noticeable variation occurs in research, an area that accounted for a greater proportion of the operating budget in science (15 per cent) than in any other museum type.

In each of the budget categories, the proportion of the total budget spent on curatorial, display, and exhibit and on education and research is similar to that in all museums. But the distribution of funds between the two remaining, and generally largest, museum expense areas clearly is affected by budget size. In the under $100,000 museums, administration accounted for a slightly higher proportion of the total operating budget than operations and support, while in the $500,000 and over museums, operations and support accounted for a higher proportion than administration. These two areas represented equal percentages of the operating budget in both the $100,000 to $249,999 and $250,000 to $499,999 budget categories.

Among governing authorities, private nonprofit and educational institution museums spent a higher proportion of their total operating budgets on administration (30 and 26 per cent, respectively) than on operations and support (26 and 19 per cent, respectively). (Fig. 93A, p. 178.) Reversing this pattern, government museums expended 32 per cent for operations and support and 25 per cent for administration.

Curatorial, display, and exhibit accounted for a slightly higher proportion of the total budget in educational institution museums (24 per cent) than in government (21 per cent) or private nonprofit (19 per cent) museums. Educational institution museums also allocated a relatively larger proportion for research, 16 per cent compared with approximately 10 per cent in private nonprofit and in government museums. As noted in the discussion of museum personnel, educational institution museums had the highest proportions of full-time paid personnel working in curatorial, display, and exhibit (27 per cent compared with 18 per cent for government and 16 per cent for private nonprofit museums) and in research (nine per cent compared with six per cent for government and four per cent for private nonprofit). The investigation of the level of research activity in museums also shows that among governing authorities it was educational institution museums that placed the greatest emphasis on research.

Adequacy of Operating Budgets

Two-thirds (66 per cent) of all directors reported that their museum's current operating budget did not permit full utilization of facilities, exhibits, collections, staff, and other museum resources. These directors estimated that to achieve full utilization, a median budget increase of 45 per cent would be needed in the next two to three years. Differences in responses were most striking among governing authorities, with operating budgets considered inadequate in 83 per cent of the educational institution museums compared with 70 per cent of the private nonprofit and 55 per cent of the government museums. It is noteworthy that although federal museums had the highest rate of cutbacks of all government museums, a lower percentage of these museums (41 per cent) than of state (69 per cent) or municipal-county (51 per cent) museums reported that current budget levels were insufficient for full utilization of resources.

When the directors of the 66 per cent of museums operating below capacity were asked to list the two or three areas in which any additional funds would be spent over the next two or three years, 50 per cent responded that at least part of the funds would be used to increase staff.[19] Forty-one per cent of the directors would use additional funds for exhibitions and displays and 21 per cent for educational programs. Seventeen per cent would spend funds on collections and acquisitions, 17 per cent on improvements and renovations of facilities and grounds, 13 per cent on new building and more space, 11 per cent on research and scholarship, and 10 per cent on conservation and preservation of collections. Only eight per cent of the directors indicated that additional funds would be used to increase staff salaries.

There are several noticeable differences in the way directors of art, history, and science museums would spend additional funds. Increased funding would be used for educational programs in 28 per cent of the science and 25 per cent of the art museums, compared with 17 per cent of the history museums. Similarly, a respective 48 and 44 per cent of the art and science museums would use additional funds for exhibitions and displays, contrasted with 32 per cent of history. A considerably higher percentage of history museums (25 per cent) than of art (12 per cent) or science (15 per cent) would spend additional funds on improvements and renovations of facilities and grounds, a difference that may well relate to the inclusion of historic sites and museum villages in this category.

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[19] Since a number of directors mentioned more than one area, percentages total more than 100.

Funding increases in educational programs and in research activities were given slightly higher priority by the large budget museums than by the small ones. Thirty-nine per cent of the $1,000,000 and over museums would allocate funds for educational programs, compared with 19 per cent of those with budgets under $50,000. Additional funds would be used for research and scholarship in 25 per cent of the $1,000,000 and over museums, but in only eight per cent of the under $50,000. A different pattern appears in regard to the use of funds for additional staff, improvements and renovations of facilities, and new building and more space, with each of these areas cited by higher percentages of small budget museums than of large ones. For example, 18 per cent of the under $50,000 museums would spend funds on new buildings and more space contrasted with two per cent of the $1,000,000 and over museums.

Variations in responses were generally less pronounced among governing authorities. Fifty per cent of the educational institution museums cited exhibitions and displays as one of the primary areas in which additional funds would be spent. Forty-two per cent of the private nonprofit and 37 per cent of the government museums mentioned this area. Collections and acquisitions also was cited by a higher percentage of educational institution museums (27 per cent) than of private nonprofit (15 per cent) or government (18 per cent) museums. Improvements and renovations of facilities and grounds was given priority by a somewhat higher percentage of government museums (22 per cent) than of private nonprofit or educational institution museums (16 and 12 per cent, respectively).

Long-Term Needs

Each director was asked to consider the museum's needs over the next five to ten years and to list the two or three primary areas in which improvements would be made if sufficient funds were available. Forty-nine per cent of the directors mentioned staff, 41 per cent new building and more space, and 34 per cent exhibitions and displays. (Fig. 94, p. 181.) Nineteen per cent would use additional funds for improvements and renovations of facilities and grounds, 17 per cent for collections and acquisitions, 17 per cent for facilities and equipment, and 16 per cent for educational programs. Eight per cent of the directors cited storage space and a like eight per cent conservation and preservation of the collection as primary areas of need. Six per cent cited research and scholarship. Here it is interesting to recall that a substantial 82 per cent of all museum directors considered conservation and preservation of objects a very important function of their museums. Yet, relatively few mentioned this as a priority area for additional funding in the next five to ten years.

Within museum type, the percentage of museums that would allocate funds for staff ranged between 60 per cent in art and 40 per cent in art/history. Science museums gave more emphasis to increased funding for exhibitions and displays and for educational programs than any other museum type. Collections and acquisitions were mentioned by a considerably higher percentage of art museums (37 per cent) than of history or science museums (14 and 12 per cent, respectively), while improvements and renovations of facilities and grounds was of greater priority in history and art/history (approximately 25 per cent each) than in art (11 per cent), science (19 per cent), or other combined (14 per cent) museums.

Figure 94

Priority Funding Areas Over Next Five to Ten Years

Base: Total museums	All Museums	Art	History	Science	Art/History	Other Combined	Under $50,000	$50,000–99,999	$100,000–249,999	$250,000–499,999	$500,000–999,999	$1,000,000 and Over	Private Nonprofit	Government	Educational Institution
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Staff	49	60	46	47	40	50	47	63	50	33	48	38	52	44	47
New building/more space	41	35	36	43	43	52	45	38	33	42	36	39	40	43	39
Exhibitions/displays	34	28	32	41	27	39	31	33	38	38	31	40	33	33	37
Improvement/renovation of facilities and grounds	19	11	24	19	25	14	19	21	18	16	18	26	19	20	18
Collections/acquisitions	17	37	14	12	10	13	12	19	25	20	28	21	17	15	29
Facilities/equipment	17	24	16	14	10	16	20	14	14	10	19	14	19	15	10
Educational programs	16	16	13	24	9	19	12	22	16	18	23	23	17	14	19
Storage space	8	10	7	4	11	11	9	4	9	13	11	3	6	11	11
Conservation/preservation of collection	8	7	11	4	9	3	5	7	9	12	13	15	8	7	8
Research and scholarship	6	3	5	9	8	6	3	5	7	13	11	16	5	6	7
Work space	5	4	3	3	8	10	2	8	5	11	6	4	5	6	3
Maintenance of buildings and facilities	4	2	4	9	2	3	3	3	8	6	1	4	3	7	2
Visitors and members' services	4	3	4	4	7	3	4	3	4	2	5	9	4	3	5
Library	3	1	2	2	8	5	3	2	3	3	4	5	4	2	3
Publications	3	5	3	3	3	1	*	6	4	5	8	3	4	1	7
Increased salaries	2	4	2	3	3	*	2	1	2	3	5	5	3	1	4
Security/protection	2	1	2	1	8	*	2	6	–	1	–	–	2	3	2
Climate control	2	2	2	–	2	1	2	1	2	–	3	1	2	*	1
Audio-visual equipment	2	2	4	–	4	*	3	3	2	–	1	1	2	3	2
Other	10	9	11	9	18	9	11	11	8	10	11	10	12	10	6

* Less than 0.5%

Multiple response question; percentages total more than 100.

There is no discernible pattern in the evaluations of long-term needs according to budget size, except that the percentages of museums citing both conservation and preservation of the collection and research and scholarship are found to be generally higher in the $250,000 and over museums and the percentages citing staff higher in the under $250,000 museums. Among governing authorities, the most marked difference in the descriptions of long-term needs was the emphasis given to collections and acquisitions: Twenty-nine per cent of the educational institution museums (and a substantially higher 43 per cent of the private educational institution museums) cited this area, compared with 17 per cent of the private nonprofit and 15 per cent of the government museums.

As an additional, and final, measure of financial needs, each director was given a list of 14 museum operations and asked to rate the seriousness of need for additional money in each area applicable to the museum. About half (51 per cent) of the museums responding considered *very serious* the need for additional funds for major new construction. Thirty-eight per cent rated as very serious the need for additional money for staff and programs in the area of education, and 38 per cent in the area of curatorial, display, and exhibit. Renovation of facilities for reasons other than preservation or conservation of objects and climate control for protection of the collection each were cited by 37 per cent of the directors as areas in which the need for additional money was considered very serious.

Clearly, museum directors perceive little difference in their short-term needs and their long-term needs. Whether looking ahead for two or three years or five to ten, directors gave high priority to improvements in staff, exhibitions, and facilities. Predictably, these same areas were emphasized by museum directors when considering the seriousness of need for additional money.

Climate Control, Security, and Conservation
While no more than 10 per cent of the directors listed climate control, security, or conservation as one of the two or three most important short-term or long-term priority needs of their museums, approximately one-third did rate the need for additional funds in these three areas as very serious. Thirty-seven per cent considered very serious the need for additional money for climate control for protection of the collection, 34 per cent for security, and 33 per cent for conservation.

In FY 1971–72, average operating expenditures (direct costs and personnel costs) in those museums able to specify or estimate such expenditures were $18,000 for security, $12,800 for conservation, and $5,400 for climate control. The overall expenditures naturally were greater in the large budget museums and in those museum categories with high proportions of large budget museums. But within each of these museum categories the relative amounts spent on security, conservation, and climate control did vary noticeably. In art museums, for example, the average expenditures for security ($48,900) were considerably higher than those for climate control ($13,100) or conservation ($8,900). Science museums, in contrast, expended an average $46,700 for conservation, compared with $19,600 for security and $9,200 for climate control. Of the large budget museums, those in the $500,000 to $999,999 category spent more on security ($61,800) than on conservation ($34,300) or climate control ($23,800). Security also accounted for the largest proportion of these expenditures in the $1,000,000 and over museums, $230,000 compared with $147,700 for conservation and $58,500 for climate control.

In the great majority of museums, current expenditures for climate control, security, and conservation are not considered adequate to meet needs. For conservation alone, directors estimated that an average increase of 58 per cent in operating expenditures would be required to meet immediate needs. Similar increases were considered necessary in security and climate control, an estimated 48 and 46 per cent, respectively.

Outlook

The overall picture of museum finances in FY 1971-72 underscores these institutions' reliance on a wide variety of private and public funding sources. In addition, most museum directors reported increased costs and under-utilized resources; more than one-third cited actual cutbacks in staff, facilities, and services since 1966. And, there is growing concern throughout the field about the effects of the current economic situation. Under these circumstances, the directors' views on the future financing of their museums is particularly significant.

When asked whether they felt each of six given sources of financial support would become over the next few years increasingly important, less important, or remain about the same, 49 per cent of the directors cited the federal government as increasingly important, 44 per cent individuals, 38 per cent foundations, 33 per cent state government, 31 per cent corporations, and 28 per cent local government.[20] *In contrast, no more than four per cent of the directors felt that any of these sources would become less important.* The two sources expected by the highest percentages (24 per cent each) of museums to remain at about the same level of importance were individuals and local government.

For museums of all types, individuals were one of the two income sources most frequently cited as increasingly important. The other source was the federal government, except in science museums, where foundations were cited as frequently as individuals.

Museums in the under $500,000 budget categories generally cited most frequently the federal government and individuals, while the $500,000 to $999,999 museums named the federal government and foundations, and the $1,000,000 and over museums the federal government and corporations.

More than half (57 per cent) of the private nonprofit museums responded that individuals would become increasingly important as a source of income; 49 per cent cited the federal government and 45 per cent foundations. Government museums predictably cited most frequently their respective governing authorities as increasingly important income sources: The federal government was cited by the largest single percentage (38 per cent) of federal museums, state government by the largest percentage (64 per cent) of state museums, and municipal-county government by the largest percentage (65 per cent) of municipal-county museums. The largest numbers of educational institution museums named the federal government and foundations (52 per cent each) as increasingly important sources, followed closely by individuals (49 per cent).

In a related question, directors were asked how sure they were that income from various sources—earned income and private and public support for general operations and for specific programs—would achieve the levels they were projecting for the next few years.

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[20] It is interesting to compare with responses in another area the relatively low ranking given local government as an increasingly important funding source. A substantial 42 per cent of all museums received in FY 1971-72 municipal or county support. When these museums were asked whether they expected this support to increase, remain about the same, or decrease, more than half said they expected it to increase (11 per cent substantially and 45 per cent somewhat) and 35 per cent to remain about the same. Five per cent expected to decrease and four per cent said they were not sure.

Among the 72 per cent of all museums that received *earned income* in FY 1971-72, a high 63 per cent responded that they were very sure or fairly sure (23 and 40 per cent, respectively) that this kind of income would meet projected levels. (With the exception of federal museums, only 21 per cent of which received earned income, substantial percentages of museums in all categories, ranging from 50 per cent of the municipal-county to 90 per cent of the $1,000,000 and over museums, received earned income.)

Among the 71 per cent of all museums that received *private contributions for operating support*, 55 per cent were very sure or fairly sure (16 and 39 per cent, respectively) that this income would achieve the levels they were projecting. (While 25 per cent of the federal museums received private contributions for operating support, percentages ranging from 51 per cent of state museums to 89 per cent of art museums received this kind of income.)

Just half of the 81 per cent of all museums that received *government support for general operations* in FY 1971-72 were very sure (26 per cent) or fairly sure (24 per cent) that this support would achieve projected levels. (Government support for general operations is a significant factor for museums in all categories, ranging from 65 per cent of the art/history museums to 98 per cent of the federal museums.)

Of the 73 per cent of all museums that received *private contributions for specific programs*, a relatively low 43 per cent were very sure or fairly sure that this income would reach the levels they were projecting for the next few years. Only nine per cent were very sure and 34 per cent fairly sure. (While 36 per cent of the federal museums received private contributions for specific programs, between 60 per cent of the state museums and 89 per cent of the $250,000 to $499,999 museums had this kind of income.)

Only 32 per cent of the 75 per cent of museums that received *government grants for specific programs* were very sure or fairly sure of this type of income: seven per cent very sure and 25 per cent fairly sure. (Percentages ranging from 56 per cent of the federal to 90 per cent of the $250,000 to $499,999 museums received government grants for programs.)

Conversely, when the only slightly sure or not sure at all responses are examined, 37 per cent of those museums that received earned income were only slightly sure or not sure at all that this source would meet projected levels. Forty-five per cent were unsure about private contributions for operating support; 50 per cent about government support for general operations; 57 per cent were unsure about private contributions for specific programs; and 68 per cent about government support for specific programs.

For each of the income sources listed, more than half of the educational institution museums were only slightly sure or not sure at all that the given source would achieve the levels they were projecting. Two-thirds or more of the private nonprofit museums that received government funds were unsure of this source, both for general operations (66 per cent) and for specific programs (71 per cent).

Among budget categories, high percentages of the under $50,000 museums that received funds for specific programs were unsure that this income would reach projected levels—71 per cent in the case of private contributions and 76 per cent in the case of government funds.

And among museum types, a substantial 68 per cent of the art museums that received government support for general operations were only slightly sure or not sure at all that this source would achieve the levels they were projecting for the next few years. Relatively high percentages of other combined museums were unsure about private contributions for operating support (58 per cent) and earned income (50 per cent).

It is encouraging to note that earned income, which was the largest single source of total museum income in FY 1971-72, is, in the opinion of directors, the support source most likely to achieve projected levels over the next few years. The fact that more than two-thirds of museum income in FY 1971-72 came from sources other than earned income emphasizes, however, the responsibility museums face in generating the bulk of their income from a variety of support sources, both private and public.

The complex interrelationships between needs, projections, expectations, and potentials must continue to be explored and ways devised to deal with these challenges.

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Appendix

Following is a list of the 258 tables that appear in **Museums USA: A Survey Report.**

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1 Categorization of Museums by Classification,[a] Budget Size, Governing Authority, Region, and Size within Major Classifications

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16 Art Museum Directors' Evaluation of the Two Functions Most Important to Themselves, to the Public, and to Trustees, and Most Successfully Satisfied by their Museums
17 History Museum Directors' Evaluation of the Two Functions Most Important to Themselves, to the Public, and to Trustees, and Most Successfully Satisfied by their Museums
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20 Who Conducts Educational and Cultural Activities
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22 Whether School Programs were Planned in Close Cooperation with School Authorities or Developed by Museum on Its Own and Then Offered
23 Whether School Programs were Supplemented by Preparatory or Follow-up Activity in the Schools
24 Whether Museum Has Joint Programs, or is Affiliated, with Universities or Colleges
25 Joint Programs Museum Has with University or College
26 Materials Published by Museum During Fiscal 1971–1972

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[a] The word "classification" refers to the five museum types—art, history, science, art/history, and other combined.

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